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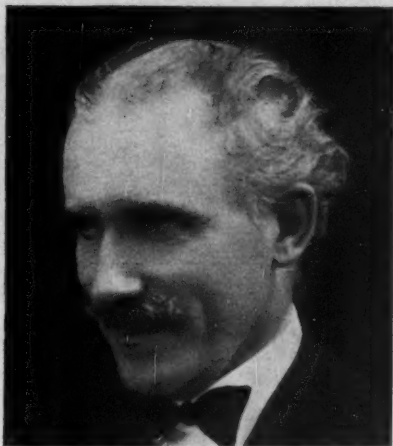
NEW YORK, SATURDAY, JULY 20, 1929

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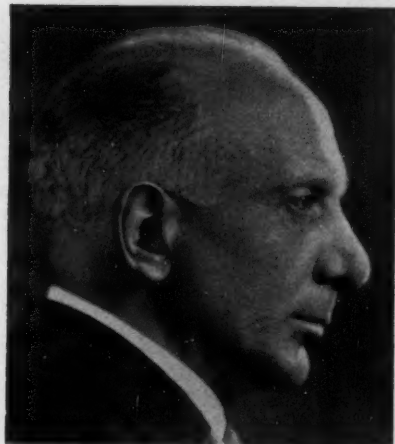
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Berlin Festival Proves an Artistic and Financial Success

Furtwängler Makes Sensational Operatic Debut—Gigli and Stabile Sing in Tosca—Eight Stravinsky Works Performed But No Schönberg—Lauri-Volpi's Recital a Near Riot—A New Bruno Walter Scholarship Fund—Philharmonic Orchestra Gets \$120,000 Annual Subsidy

BERLIN.—The Berlin Festival Weeks were brought to a close on June 23, with the finest production yet given of Busoni's posthumous opera, Doctor Faust. Leo Blech conducted a masterly performance; prominent singers such as Fritz Soot, Friedrich Schorr, Herbert Janssen and Anna Scheffer-Schorr were included in the cast. Dr. Hoerth achieved an admirable mise-en-scene, and Aravantos' fantastic stage decorations enhanced the atmosphere of each scene. But the austerity and mystic quality of the work still prevents it from making a popular appeal, and only a small band of the musical elite was attracted.

In sharp contrast to this opera was Eugen d'Albert's Black Orchid, which had its first public performance in Leipzig several months ago, and which in Berlin formed one of the festival novelties. Like Krenek's Jonny and Weill's Drei-Groschen Oper, it seems to have been written solely with a view to popularity. The work bears strong testimony to d'Albert's extraordinary workmanship and stage experience, but also to his lack of creative power. The lavish, extravagant production at the Municipal Opera House was worth seeing in itself; indeed it was far more remarkable than the music.

The performance was conducted by Ignaz Waghalter and the important roles were sung by leading members of the company, including Hans Fidesser, Wilhelm Gutmann, Margaret Pfahl, and Belli Heermann. The gorgeous scenery, representing various phases of New York high life, was designed by Vargo, and Issai Dobrowen was the stage manager.

FURTWÄNGLER'S TRISTAN UNSURPASSED

The most powerful operatic impression made during the festival, besides the visit of Toscanini, was Furtwängler's Berlin debut as a conductor of this genre. Of his two performances, Mozart's Marriage of Figaro and Wagner's Tristan and Isolde, your correspondent heard the second; and it is safe to say that he never heard a more impressive production of this marvelous work. In certain respects it has probably never been equalled. Voices and orchestra were welded into an inseparable unit, into a vast symphony. The total conception had been worked out to the last detail by a great artist fully aware of the magnitude of the task before him, and there was not a dull passage from beginning to end.

A rare cast had been chosen to collaborate with him, consisting of Frieda Leider as Isolde, Sigrid Onegin as Brangäne, Lauritz Melchior as Tristan, Friedrich Schorr and Alexander Kipnis. The rousing ovation tendered Furtwängler by the capacity audience showed their satisfaction at his re-entry into this field of activity. After confining himself exclusively to concert work for years he had almost been forgotten as an opera conductor, and his return to his old musical love is of great timely importance to Berlin, now that Bruno Walter has resigned from the Municipal Opera. The authorities have decided not to provide a successor to Walter, but to invite eminent conductors to give guest performances. Among them will be Furtwängler and Leo Blech, with forty performances each, as well as Fritz Stiedry, who has recently "guested" there.

GEORG SZELL CONDUCTS PREMIERE OF ANDREA CHENIER

At the State Opera, Giordano's Andrea Chenier has just had its first Berlin production. So belated a performance—the work has been popular throughout the operatic world for thirty years—could add nothing new to its interpretation. It was excellently conducted by Georg Szell, who is leaving the Staatsoper at the end of this season to be director of the German Opera in Prague. The singers, of course, could not escape comparison with those of Toscanini's company, heard so shortly before. But on the whole they held their own with fair success, while Karl Martin Oehmann and Delia Reinhardt particularly distinguished themselves.

Mozart's opera, Titus, never performed in

our day, was given at the Staatsoper at the close of the festival in concert form. This was probably done because from a theatrical point of view the libretto, which was written by Metastasio and set to music a number of times before Mozart attempted it, can hardly be called attractive. Nor does either the music or the score belong, on the whole, to the best manifestations of Mozart's genius.

But even Mozart's mediocre effusions are well worth hearing, and Titus contains a few passages that are equal to the master's best efforts, particularly in the magnificent finale of the first act and Vitellia's passionate scene in the second. Under Erich Kleiber the full beauty and delicacy of the work was brought out. The singers all seemed fettered in their free expression of sentiment, with the exception of Maria Müller, who was fully up to the demands of the task.

A performance of Tosca, with Gigli and Stabile, actually lay outside the precincts of the festival, but it was treated as a festival performance by the enthusiastic visitors to the State Opera. Besides the two male heroes, Mafalda Salvatini came in for an ample share of the applause.

FLEDERMAUS A LA REINHARD

The production of two operettas under the auspices of the festival authorities have yet to be mentioned. One was Johann Strauss' Fledermaus, brought out by Reinhard, who evidently determined to give his audiences

as much to look at as to hear. The characteristic feature of the lavish settings was the 1875 costuming. Reinhard's actors were supplemented by a few real singers, such as Maria Rajdl, Adele Kern and Karl Jöken, and the musical direction was in the hands of Erich W. Korngold, who had adapted the score to the requirements of the modernized version, one that in parts differs considerably from the old libretto.

The second operetta was Offenbach's Bluebeard, which was given an excellent performance at the Metropole Theater. This work, practically in its original form, was

(Continued on page 14)

Tito Schipa Cheered to the Echo in Milan

**Reiner, Polacco and Busch Welcomed—
Rudolf Serkin Scores Big Success—
The Scala's Financial Security
Assured**

MILAN.—Undoubtedly the most important vocal concert of the season was that given by Tito Schipa, whose name was sufficient to fill to overflowing the vast spaces of the Dal Verme Theater. The concert was held under the auspices of the Italian Naval League in aid of the fund for a monument to be erected to Italian sailors. There were hosts of the city's most important functionaries, present, and several admirals.

To describe in detail the enthusiasm roused by the popular tenor would incur the risk of appearing too effusive. It may be most aptly described by misquoting Julius Caesar: "he came, he sang, he conquered." Never has such a riotous acclamation been accorded in the writer's experience in Italy. As the great singer passed on from jewel to jewel, each glittering with the varied tints of his sumptuous voice, the delirious ecstasy of enjoyment flowed in wave after wave over the cheering crowds. His mezza voce thrilled with its purity and sweetness. Among the

outstanding successes of the evening was the singer's own El Gaucho, a charming trifle in tango rhythm. His encores were sung to the accompaniment of flowers falling about his feet.

Five orchestral concerts given by the Ente Orchestrale of the Scala, and already reported in the MUSICAL COURIER, were part of the program mapped out in the beginning of the season, and which, since the closing of the opera, has been continued. So far we have had three additional individual programs, directed by Giorgio Polacco, Fritz Reiner and Fritz Busch respectively.

A CORDIAL WELCOME FOR FRITZ REINER

Reiner's program included the Freischütz overture, in which one noted his gift for obtaining precision and color, and his fine sense of balance. The Hungarian made his last appearance here two years ago, and found that his public still retained pleasant memories of him. New to Milan was the Respighi suite for small orchestra called The Birds. This series of pieces is derived from many sources and is rich in the particular coloring that one associates with Respighi. The Toccata in C major as instrumentated by Leo Weiner was kindly received and the same welcome was given to Brahms variations on a theme by Haydn. The Prelude to the Meistersinger showed the greatest vigor and dash, and best revealed the versatility of the conductor.

Mr. Polacco's concert also was well sprinkled with operatic overtures, including those of Don Giovanni and Tannhäuser, well-tried favorites that bear any amount of repetition, especially when interpreted by such artists as Polacco. The three Pizzetti pieces, designed to accompany La Pisanella of D'Annunzio, proved very pleasing to the large audience present.

POLACCO CONDUCTS NEW IBERT WORK

The novelty of the evening was Escapes, a suite of three pieces by Jacques Ibert. It was not attended with happy results. An atmosphere of pedantic heaviness was noticeable, and the development was too apparent and forced. However, the orchestration of this Frenchman is distinctly good, even if his taste is not always of the best. The work is said to have been inspired by a cruise of the Mediterranean and illustrates popular motives from Palermo, Tunis and Valencia. Mr. Polacco conducted a repetition of this program in the Conservatory for the Teatro del Popolo.

Greater severity marked the program of Fritz Busch, comprising as it did examples of Mozart, Brahms, and Reger. Naturally the audience on this occasion was more serious, too. Mozart's A major piano concerto was the biggest work of the evening and Rudolf Serkin was the soloist. Dignity was the outstanding feature of the performance. The pianist was exceptionally fine; his andante was magnificent, the charm and grace of his touch all that could possibly be wished for. Altogether Serkin is one of the best pianists we have had here.

The Brahms third symphony did not find a cordial reception. The two numbers from Reger's Böcklin suite were more successful.

(Continued on page 27)

Permanent Opera for England Assured

LONDON.—England can at last boast a permanent opera company. The Covent Garden Opera Syndicate has established a new organization on the ashes of the British National Opera Company, which this spring ended the precarious existence it has held, largely under the directorship of Frederick Austin, for seven years. The new company will be subsidized by F. A. Szarvasy, the Hungarian banker who has financed the last two Covent Garden seasons, and it will be run by Colonel Eustace Blois, the present director of the Covent Garden Opera Syndicate. Together they have managed to put the annual grand opera season on a business basis for the first time since the war: there was no deficit this year.

The new organization will start its activities in the autumn by taking over the tour of the now defunct B. N. O. C. One of the conductors of the old company, John Barbirolli, who recently made his debut at Covent Garden with Mozart's Don Giovanni, will be the musical director, many of the leading B. N. O. C. singers will be engaged and almost the entire chorus. A few foreign artists who have sung at Covent Garden will appear as guests and all of England will presumably enjoy the privilege of hearing grand opera performances, both in the original—as sung by the guests—and in English, such as have, hitherto, been confined to London.

M. S.



DR. WILLIAM C. CARL
aboard the S.S. Aquitania, enroute to Paris, where he will spend the summer,
reopening the Guilman Organ School on October 8.

Philharmonic-Symphony to Include Ten New Men in Its Ranks Next Season

Maurice van Praag Continues as Personnel Manager

The season 1929-30 will find ten changes in the Philharmonic-Symphony Orchestra, according to Maurice van Praag, personnel manager of the organization. The newcomers to the ranks include three Americans, three Hungarians, three Russians, and an Italian. The Americans are Alfred Wallenstein, first cello; Nathan Prager, second trumpet, who will be the youngest member of the



Photo by Harold Stein
MAURICE VAN PRAAG,
personnel manager of the Philharmonic-Symphony Orchestra.

orchestra, and Ben Gaskins, flute and piccolo. The Hungarian born are Imre Pogany, concertmaster of the second violin section; Bela Bardos, viola, and Martin Ormandy, cello. The Russians are Samuel Levine, violin; Theodore Fishberg, viola; Ossip Giskin, cello, and the Italian, Amedeo Ghignatti, flute. Messrs. Prager, Pogany, Bardos, Ormandy, Levine, Fishberg and Ghignatti joined the orchestra when it recently reassembled for the summer season at the Lewisohn Stadium.

These men replaced the following ten players of the past season: Nikolai Beresowsky, concertmaster of the second violins, who, on the advice of Toscanini and Mengelberg, is going abroad to study composition; L. Barzin, Jr., first viola, who is leaving to become assistant conductor of the American Orchestral Society; Leo Schulz, cello, who has been pensioned, and Cornelius van Vliet, cello, who will devote his future to solo work and teaching; R. M. Willson, flute, who plans to compose and conduct; Ernest Wagner, flute and piccolo; Sol Sharrow, violin; H. Waller, viola; E. Bolognini, cello; and E. Venezia, trumpet. Mr. Van Vliet will remain with the orchestra until the fall.

Alfred Wallenstein, the new first cellist, is the last male descendant of the illustrious Wallenstein family which gave so many national heroes to Germany in the Middle Ages, and the great-grand-nephew of Waldstein von Wallenstein whom Schiller immortalized. Born in Chicago, Alfred Wallenstein received his musical education here and abroad, principally in Leipzig. He toured all of South and Central America and Mexico in concert before joining the Chicago Symphony as principal cellist in the fall of 1922.

Nathan Prager will have the distinction of being the youngest member of the orchestra, an honor formerly held by Saul Goodman. Born April 2, 1910, in New York, and educated in this city, the youthful trumpeter's first appearance was with the Newport, R. I., Symphony Orchestra. Last year he was with the Cleveland Orchestra.

Ben Gaskins, flute and piccolo player, is also a young man, born in 1904 in Sunbury, Pa. He studied at the Cleveland Institute of Music, playing later with the Cleveland Orchestra. In 1925 he was with the State

Symphony and during the summers of 1927 and 1928 with the Goldman Band, with which organization he is appearing again this season. He also has been a member of the Rapee Radio and Movietone orchestras.

Imre Pogany, violinist; Bela Bardos, viola player, and Martin Ormandy, cellist, were born in Budapest. All three studied at the Royal Academy of Music and all were at one time members of the Philharmonic Orchestra and Royal Opera House of their native city. Mr. Pogany was a Hubay pupil. After the war he joined the Hungarian String Quartet with which he toured Europe. He came to America two years ago and was immediately engaged by the Cincinnati Symphony with which he has since then been a member. Mr. Bardos also comes to the Philharmonic-Symphony via the Cincinnati band. Mr. Ormandy studied under Adolph Schiffer and David Popper in Budapest and in New York with Leo Schulz. After leaving Hungary he became a member of the Abramowitz Orchestra of Luxembourg from 1921 to 1923. Arriving here, he joined the orchestra of the Capitol Theater, New York.

Although born in Kieff, Russia, in 1906, Samuel Levine, violinist, has been a resident of this country since he was two years old. Educated here, he studied with the late Franz Kneisel and with Leopold Auer. He has played with both the Capitol and Roxy Theater orchestras, and also has given a New York concert.

Theodore Fishberg, viola player, was born in Russia, studied in Charkow and made his debut with the Poltava Royal Symphony Orchestra. From 1910 to 1913 he was with the Chicago Opera. He also has played with the Russian Symphony, the Volpe Orchestra, and the National Symphony. For three years he conducted the orchestra at the Hotel Plaza and for twelve years the one at the Hotel Majestic.

The third member of the Russian contingent, Ossip Giskin, cellist, was born in Odessa, where he studied at the Imperial School of Music. Later he attended the Conservatory in Petrograd, where, in 1919, at the age of twenty, he became solo cellist of the Imperial Opera. The following summer he toured Russia as co-artist with Chaliapin. In 1921 he entered the competition for the position of solo cellist of the Moscow Opera Theater and won. At this time he also was a member of several well known quartets. In 1922 he came to America and toured with the Russian Symphony. Three years later he returned to Russia and became a member of the Stradivarius Quartet. In 1926 he again came to America and joined the Rochester Orchestra as principal cellist. The following year he came to New York and was engaged for the United Symphony Orchestra, which broadcasts from Station WOR, and with which organization he has since been a member.

Amedeo Ghignatti, flutist, was born in Mantua, Italy, studied at the Royal Academy of Bologna, and made his debut at the age of sixteen at Faenza, as first flute under the baton of Tullio Serafin. In Italy he played in Milan at La Scala and the Dal Verme, under the direction of Toscanini, Mascagni, Mugnone, Marinuzzi and others. Since coming to the United States he has been assistant first flute at the Metropolitan Opera; first flute (in New York and on tour) with the San Carlo Opera, and piccolo of the Cincinnati Symphony.

With the exceptions of Alfred Wallenstein and Imre Pogany, familiar faces again will be seen at the first desks when the Philharmonic-Symphony opens its season in the fall. In the violin section Scipione Guidi remains the concertmaster and Hans Lange assistant conductor. The other principals are: Rene Pollain, viola; Anselme Fortier, bass; John Amans, flute; Bruno Labate, oboe; Simeon Bellison, clarinet; Benjamin Kohon, bassoon; Bruno Jaenicke, horn; Harry Glantz, trumpet; Mario Falcone and

Allie Clarke, alternating solo trombones; Vincent Vanni, tuba; Saul Goodman, timpani; and Theodore Cella, harp. Steffy Goldner, second harpist, remains the only woman in the orchestra.

Mr. Guidi, who has been with the Philharmonic since 1921, was born in Venice and studied at the Royal Conservatory of Milan where, at nineteen, he won the diploma for violin playing. He has toured Italy, France, and England as solo violinist and has been a member of such chamber music groups as the New York Trio and the Philharmonic-String Quartet. Mr. Pollain was a first prize winner at the Conservatoire de Paris and was formerly associated in France with such well known musicians as Debussy, Casadesu, D'Indy, and Pienne. Before the war he was assistant conductor at the Nancy Conservatory. Since 1910 he has served on the jury of the National Conservatory in France. For several years he was first viola and assistant conductor of the New York Symphony, before joining the Philharmonic-Symphony Orchestra. As assistant conductor he directed the New York Symphony at Chautauqua for several summer seasons and at the annual Worcester Music Festivals.

Mr. Fortier was born in Paris, studied at the Conservatory there and, before coming to this country in 1915, was connected with the Colonne and other French orchestras. Mr. Amans is a Dutchman, born in Amsterdam and educated at the Hague Conservatory. From 1907 to 1909 he was a member of the Helsingfors Philharmonic; for the next five years, the Vienna Konzertverein; from 1915 to 1919, the Vienna Royal Opera Orchestra, and from 1919 to 1923, the Dresden Royal Opera.

Bruno Labate hails from Calabria, Italy. He made his debut at the Bellini Theatre in Naples. Crossing the Atlantic, he was engaged by the New York Symphony in 1906. In 1914 he went West to play with the Minneapolis Orchestra, returning four years later to join the New York Philharmonic, with which he has since been a member.

Simeon Bellison was born in Moscow, where he was graduated from the local Conservatory, after which he was appointed solo clarinetist of the Opera House as well as of the Moscow Symphony Orchestra. He remained with the two organizations for a period of ten years. In 1915 he passed the competitive examination for membership in the orchestra of the St. Petersburg Imperial Opera, at that time the goal of orchestra players in Russia. Since his arrival in America in 1921 he has been with the Philharmonic Orchestra. Mr. Bellison also has been a director and member, both here and abroad, of several chamber music organizations; has collected, edited and arranged much Jewish folk music, and has just completed a book, *The Orchestra Pit*, which describes the life of an orchestra musician.

Benjamin Kohon, bassoonist, and Harry Glantz, trumpeter, also are Russians, both, however, having been educated in New York. Before coming to the Philharmonic in 1917 the former had played with the Russian Symphony Orchestra, with the Russian Ballet, and for three years with the Philadelphia Orchestra. The latter also was at one time a member of the Russian Symphony and Philadelphia orchestras, as well as of the New York and San Francisco Symphonies.

Allie Clarke and Mario Falcone are the alternating solo trombones. The former was born in Boston, studied at the Chicago Musical College, played with the Chicago Opera orchestra, with the Cleveland Orchestra from 1920 to 1926, and with the New York Symphony before its merger with the Philharmonic. The latter has held his present position for twenty years. Born and educated in Naples, Mr. Falcone made his debut at the Teatro Regio, where he played under the baton of Toscanini, and later was associated with the orchestras of La Scala, Covent Garden, and the Lucerne Kursaal. His first American engagement was at the Manhattan Opera House during Hammerstein's regime.

Bruno Jaenicke, solo French horn, was born in Potsdam, and studied in Germany. During 1909-10 he was associated with the Freiburg Opera, from 1910-13 with the Royal Opera at Wiesbaden, and during the summers of 1911 and 1912 with the Wagner Festivals at Munich. From 1913 to 1919

he was a member of the Boston Symphony, after which he went to the Detroit Symphony. Since 1921 he has been connected with the New York Philharmonic.

Vincent Vanni is an Italian from Pesaro, the birthplace of Rossini. His orchestral activities before making his present affiliations included work at the Rome Augusteo, the Teatro Colon in Buenos Aires, La Scala in Milan, and the St. Louis Symphony. Theodore Cella, harpist, is also an Italian.

Twenty-two-year-old Saul Goodman, the timpanist, is a native New Yorker and a pupil of Alfred Friese. When the latter resigned in 1926, after many years with the Philharmonic, his youthful pupil succeeded to the post, which he has held ever since.

Foreign News in Brief

GEORG SZELL TO CONDUCT IN ST. LOUIS

BERLIN.—Georg Szell, of the Berlin Staatsoper, who next autumn will enter upon his new duties as musical director of the German Theater in Prague, has just been engaged to conduct a number of guest performances with the Symphony Orchestra in St. Louis during January and February. T.

ALBAN BERG WRITES NEW WEDEKIND OPERA

BERLIN.—Alban Berg, whose Wozzeck was one of the great operatic successes of the past few years, is now working on the music of a new opera whose libretto is based on Wedekind's *Erdegeist* (Spirit of the Earth). T.

VIENNA PREPARES FOR HAYDN CENTENARY

VIENNA.—A committee has been formed to celebrate Haydn's 200th anniversary, in 1932, by an International Exhibition of Music and the Theaters. The historic development of musical and dramatic art will be illustrated by the artistic products of many nations. The development of the gramophone, broadcasting, and the film will be included. B.

TITO SCHIPA SCORES AS COMPOSER

ROME.—Tito Schipa has just had an immense and enviable success as the composer of an operetta entitled *Princess Liana*. The music is flowing and melodious and the orchestration extremely clever. At the third repetition Schipa, having promised a surprise for the evening, fulfilled his promise by singing the tenor tango song behind the scenes. His lovely tones soaring into the immense Teatro Adriano, which was crowded with a representative audience, caused such enthusiasm that he was forced not only to encore the song but to add a charming Neapolitan song, as well. He was presented with beautiful gifts accompanied by the most delirious applause. D. P.

YSAYE'S OPERATION SUCCESSFUL

BRUSSELS.—Eugene Ysaye has stood the shock of his recent leg amputation very well and the surgeons are optimistic about his recovery. A. G.

JOSEF ROSENSTOCK MARRIED

STUTTGART.—Josef Rosenstock, who is succeeding Artur Bodanzky at the Metropolitan, has just been married to Gertrud Bender, versatile soprano of the Municipal Theater of Stuttgart. Rosenstock's bride will accompany him when he leaves for America in September. The young conductor made his farewell appearance in Wiesbaden in the Meistersinger on July 7. W. H.

ANOTHER NEW KURT WEILL OPERA

BERLIN.—Another new opera by Kurt Weill, called *Rise and Fall of Mahagonny City*, written on a text by Bert Brecht, will have its premiere next autumn under Otto Klemperer. T.

Moiseiwitsch in South America

Moiseiwitsch has been traveling abroad since he was in America last year. He has been around the world, and is at present in Santiago de Chile, whence he goes to Buenos Aires and then to Rio de Janeiro. He will be in New York the second or third week in September.



AMEDEO GHIGNATTI
Flutist



BEN GASKINS
Flute and Piccolo
Player



IMRE POGANY
Second Violinist



THEODORE FISHBERG
Second Viola
Player



MARTIN ORMANDY
Cellist



ALFRED WALLENSTEIN
First Cellist



NATHAN PRAGER
Trumpeter



BELA BARDOS
Viola Player



OSSIP GISKIN
Cellist

NEW MEMBERS OF THE PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

Boris Godounoff With Chaliapine the Final Climax of Covent Garden Season

Albert Coates' Conducting Insures Smooth Yet Colorful Performances—Londoners Crowd Albert Hall for Scenic Hiawatha—
Goossens Plus Stravinsky at Queen's Hall—Many
Americans Among Summer Recitalists

LONDON.—The outstanding event of the last quarter of the opera season was Boris Goudounoff, with Chaliapine in the title role and Albert Coates in the conductor's seat. A perfect performance of this opera is probably impossible, for too much is left to the discretion of the producer, and it is impossible to suit all tastes. But, perhaps for the first time in London, we have had a performance which approaches the ideal. It had the necessary color and the movement not only on the stage but in the orchestra, it was both dramatically and musically significant, and it was, in the essential scenes, poignant; it was imbued with a deeply moving sense of tragedy throughout.

The secret, no doubt, lay in the close co-operation between stage and conductor, and



FLORA WOODMAN

more especially between Chaliapine and Coates. Coates commanded the performance; on the whole it was his conception of Moussorgsky's score that held sway; yet in the big Chaliapine scenes he showed an uncanny flexibility and a power of adaptation which made even the wildest whims of a wilful primo nomo appear natural and legitimate. For Chaliapine, with all the beauty and expression of his voice, is primarily a great actor: music here has to pay a heavy tribute to his genius for dramatic improvisation. In no other opera, and with no other artist, would such a procedure be possible, for what Chaliapine does is wholly individual; it is not twice the same. One can but abandon the usual measuring-rod and allow oneself to be carried away. The rest of the cast was good (singing, alas! in Italian to Chaliapine's Russian), and included a young American, Elena Danieli, who made a creditable showing as Xenia. Angelo Bada as Chouisky, Salvatore Baccaloni as Varlaam, Irene Minghini-Cattaneo as Marina and Francesco Merli as Dimitri stood out as the best. The chorus has not sounded so well in any performance I have heard this season, and the orchestra benefited largely from Coates' especially intimate knowledge of this marvelously delineative score.

In the end it was a joint triumph for Chaliapine and Coates, who had to appear innumerable times to bow their acknowledgment together. The three performances were of course completely sold out, at raised prices.

PUCCINI'S MANON REVIVED

For the rest, the repertory was largely Puccini, with Manon Lescaut as a special revival, in which Margherita Sheridan scored one of the season's successes. In Boheme, Rosetta Pampanini distinguished herself as Mimì, with Pertile and Stabile as worthy partners. In Tosca Carmen Melis, a newcomer here, earned praise in the title part.

A few more performances of Norma and Gioconda, with Rosa Ponselle, drew crowded houses, and we are assured that the great American soprano will return next year.

FLORA WOODMAN AS MINNEHAHA

One of the curious features of this spring season has been the success of a stage version of Coleridge-Taylor's Hiawatha at the Albert Hall. Vast crowds day after day and night after night fill this vast auditorium to witness what is perhaps the most spectacular production in London since Reinhardt's Miracle. T. C. Fairburn is the

producer, and the musical direction is in the hands of Dr. Malcolm Sargent. There is a chorus of 800 and a ballet of 200, nearly all volunteers, and a cast of soloists which in the best performances includes Flora Woodman as Minnehaha and Os-ke-non-ton as the Medicine Man, the latter as the only Indian in the show. The limpid quality of Miss Woodman's beautiful, clear, soprano, with its great carrying power, is ideal for such a task, and by undertaking it this favorite artist has greatly added to her popularity.

GOOSSENS' TRIUMPHANT HOMECOMING

An altogether unusual event was the orchestral concert conducted by Eugene Goossens, this being his first concert appearance here for several years. A special orchestra of 110 players (which is about 20 more than we are accustomed to) and Igor Stravinsky as soloist provided some real thrills, not to mention the magnetic Eugene himself, minus desk and the conventional railed conductor's stand. Although the concert took place on a mid-week afternoon (which is against all established custom in London) the hall was full and enthusiasm ran high. The English, like other nations, get most enthusiastic about their countrymen after they have lost them.

There were two novelties, Respighi's latest chapter in his musical Baedeker of Rome—Roman Festivals—and Stravinsky's piano concerto. The literalness of Respighi's descriptive music puts it almost beyond the pale of art, but the orchestration is brilliant and the noise in the climaxes the most terrific ever. Stravinsky's piano concerto is perhaps the most successful fusion of classical formal elements with modern movement and color that he has achieved, but there is always that disconcerting slant towards parody and epigram which comes under the head of cleverness rather than beauty. Goossens conducted both works with mastery and achieved an impressive reading of Brahms' fourth symphony.

BEATRICE HARRISON IN DELIUS' DOUBLE CONCERTO

Another out-of-season orchestral concert was conducted by Sir Thomas Beecham, as a combined thanks-offering for the convalescence of the king and benefit for a children's hospital. May and Beatrice Harrison played Delius' double concerto for violin and cello, one of the most beautiful works of the English composer, and Beatrice Harrison scored her usual success with the Dvorak cello concerto. There was also a new poem for cello and orchestra by Cyril Scott, entitled The Melodist and the Nightingale and based on Miss Harrison's well-known colloquy with the now famous nightingale in her Surrey garden. Very sweet but not short; all atmosphere and color. No doubt America will hear it before long. Sir Thomas' part, aside from accompanying, was confined to a Handel concerto grosso and two movements from a Mozart Divertimento.

A new series of popular symphony concerts has been established by the generosity of Mr. Ernest Makower, at the London Museum. Every Thursday the Museum, one of London's great historic mansions, with its lovely gardens on the Mall, is thrown open to as many of the public as can get in, paying sixpence each. Programs of fine classical cut, conducted by Malcolm Sargent, are provided by a first-rate orchestra, with eminent soloists. The inaugural concert, with Harriet Cohen playing the Bach D minor concerto, was a great success and the only problem hereafter is one of space.

HAROLD BAUER—DEMIGOD

An influx of late visitors from the United States has stimulated concert activity for a short spell into a last flare-up before the end. Harold Bauer has given two very successful concerts, in which the greater part of English (and other) pianists have sat at his feet. Bauer is something of a demi-god here, and since he lives in America his remoteness has heightened the Olympian illusion. His playing, however, is anything but Olympian; indeed he has become more of a romantic than ever, and this is apparent even in his Beethoven and such things as the Brahms Waltzes, opus 37. Of his great technical mastery it would be idle to speak, and Moussorgsky's Pictures and Debussy's Children's Corner were a brilliant display of color and whimsicality.

Nikolai Orloff, too, scored a big success on his return here, particularly in his richly brilliant playing of Schumann's Etudes Symphoniques and his refreshingly manly and

(Continued on page 8)



ANNE ROSELLE

Since February 1929 Has Filled
the Following Engagements in
Europe with Brilliant Success:

A Berlin Recital
Guest Appearances at La Scala
Royal Opera of Dresden
Covent Garden
and the Opera Comique of Paris

Comments on her recent appearance as Aida at the Opera Comique

COMOEDIA. JUNE 11, 1929

Aida given for the benefit of La Caisse gave us an opportunity of hearing in the title role an artist of the first water, Anne Roselle, of La Scala, the Metropolitan and Royal Covent Garden Operas. Gifted with a magnificent lyric soprano, which carried a sumptuous sonority in the higher register, and in possession of a talent of "cantatrice" absolutely beyond an equal, and combined with an exceptional dramatic talent, Anne Roselle realized in the portrayal of Aida a very comprehensive interpretation and one of a great artist. Her big success, from the first act took on the proportions of a triumph after the aria of the Nile scene.

LE TEMPS

Aida . . . was magnificently interpreted by Anne Roselle of La Scala. A singer of the grand style, with a voice of lyric soprano admirably controlled, and an expert tragedian, Miss Roselle obtained a success of the most vivid sort.

FIGARO

An American artist, Anne Roselle, who came to us by way of Covent Garden, La Scala and the Metropolitan, was the great veteran of the gala presentation of Aida.

Very decorative and of eminent sympathetic aspect, Anne Roselle rallied above all the difficulties with her beautiful voice which is so splendidly timbred, by an accomplished talent as a singer, and through her dramatic ability. The public, which was very large, gave her a magnificent ovation after the aria of the Nile scene, which she interpreted in incomparable manner.

CHICAGO DAILY TRIBUNE (EUROPEAN EDITION)

Anne Roselle appeared in the role of Aida at the Paris Opera. The difficult French audience accorded her an ovation.

NEW YORK HERALD (PARIS EDITION)

Anne Roselle, an American singer, made a remarkable debut the other evening. Miss Roselle is a soprano with a very pretty vocal timbre. Even in the brilliant notes, which are numerous in the role of Aida, her voice is not strident. She has good style; her attitudes are noble and she knows her art. Her articulation is clear and enables the hearer easily to understand the action. The success of the singer was very great, above all in the Nile scene, and in that of the tomb in the last act, which she sang with a very rare charm.

Management: HAENSEL & JONES, 113 West 57th St., New York

Edward Collins Gives Recital in Chicago

Chicago Musical College Summer Recital—American Conservatory
Notes—Mrs. Mann's Summer Class Filled.

CHICAGO.—Central Theater was packed on July 9, when Edward Collins gave a piano recital in the Chicago Musical College Summer Master School series. Collins, who is justly regarded one of the foremost of the younger generation of pianists, has gained a large following not only in the class-room, but also in the recital hall through the manner in which he presents a program. The one under discussion comprised especially works by Beethoven, Brahms and Chopin, his own Valse Limpide and Passacaglia, Rudolph Ganz' Fieuse Pensive and Scherzino, the Liszt D flat major Etude and Tarentella concluding the program.

Heard solely in the Beethoven Sonata in E major and Brahms' Three Intermezzi, Collins revealed anew his brilliant technic, and his good sense of proportion and a tone that is always limpid, whether in delicate episodes or in dynamic passages. Collins understands the classics and interprets them as well as he does the modern works. Though a modernist, he has great reverence for the masters of other days, and his playing of the Beethoven Sonata showed him at his very best. The Three Intermezzi by Brahms were eloquently given, and that only the last one, the C major, was redemanded was probably due to the fact that it makes a greater appeal to the public than those in B flat minor and F minor. Collins played the three equally well, and the fleetness of his fingers was displayed especially in the C major intermezzo.

MRS. MANN'S SUMMER CLASS FILLED

Ellen Kinsman Mann continues to be one of the busiest vocal teachers in Chicago. The opening of her summer class on July 1 found a large number of new students awaiting registration, and her winter class clamoring for more time on a schedule already heavy.

Mrs. Mann's approaching departure for Europe—she sails on September 14 with several members of her class for eight months in the musical capitals of the continent, where they will coach with famous musicians—has made her present students most eager to profit by her instruction while she is still in Chicago. Hence, many are taking four and five lessons a week, and time with Mrs. Mann is at a premium this summer.

The always popular studio teas at the Mann studio were resumed on July 10, when an informal program by advanced members of Mrs. Mann's class was presented.

The teachers' round table, a special feature of the summer session, will be held every Wednesday evening until August 15.

A very successful recital was given by Anita Foster, soprano, at Mrs. Mann's studio on June 30. Miss Foster has studied with Mrs. Mann for several years.

RAYMOND CARROLL ON VACATION

Raymond H. Carroll, the efficient publicity manager of the Chicago Symphony Orchestra, is enjoying a brief vacation in his home town, Columbia, Mo.

AMERICAN CONSERVATORY NOTES

The American Conservatory of Music, with an unusually heavy enrolment in the summer master school and normal classes, shows an increase in practically all departments. This increase is especially to be noted in the Josef Lhevinne master classes, the public school music department, the training

classes in children's work, under Louise Robyn, and the department of class piano methods under Gail Martin Haake, as well as in the heavy registration for private instruction in practically all branches.

Wilhelm Middelschulte, noted organist, and for many years a member of the conservatory faculty, has been engaged as director of the Wisconsin Conservatory of Music, where he also heads the department of theory and organ. Mr. Middelschulte will devote part time to his new duties and continue his teaching at the American Conservatory as heretofore.

Mary Studebaker Smith, contralto, and Walter Merhoff, baritone, artist pupils of Karleton Hackett, are engaged for the summer session with the Thaviu Presentation Company. These young artists will be heard in grand opera and other numbers at the Cincinnati Zoo, at the Winona Lake, Chautauqua, as well as in several other states and Canada.

At the annual musicale and benefit concert of the Wanieck Club, held recently at the Sherman Hotel, the open scholarship competition was won by Vera Gillette. Second place was awarded to Vincent Micari.

CHICAGO MUSICAL COLLEGE SUMMER RECITAL

One of the most enjoyable recitals of the summer-series being presented by the Chicago Musical College in connection with its summer master school was that given by Troy Sanders, pianist, and Arch Bailey, baritone, at Central Theater on July 11.

Troy Sanders is fast making a name for himself as a pianist of no mean ability, a serious student and a thorough musician, and is at present among the busiest and most popular pianists in Chicago. Sanders is to be commended for his efforts in bringing out new and seldom heard numbers, for he is constantly delving into the piano literature for interesting and worthy novelties. His unhackneyed program on this occasion illustrated what an artist of taste and perspicacity can find when he desires to offer something new. There were seven numbers which were listed as first performances in Chicago—three by Turina, La Andaluza Sentimental (from Mujeres Espagnolas); Orgia (from Danzas Fantasticas); and Tango (from three Andalusian Dances); Sanders' own Prelude, Noble Kreider's Waltz and Three Preludes by George Gershwin. All interesting novelties, they were well played by the pianist, whose technic easily conquered all their difficulties. Sanders is a master of technic, but it is as a musician of rare taste and deep feeling that he especially appeals. He played beautifully throughout his portion of the program, which also contained other novelties: Bai Samar's Piece Fantastique; Abram Chasins' Prelude; Rhene-Baton's Spinners, and De Falla's Ritual and Fire Dance. He had the enthusiastic approval of the audience throughout.

Mr. Bailey chose to present the Chanson Bachique from Thomas' Hamlet and Eliand, a song cycle by Von Fielitz, which he sang with fine tone, phrasing and effect. He, too, was well liked. JEANNETTE COX.

Whittington Baldwin Guest Artist

Dorsey Whittington, pianist, was the featured artist on July 14 on the regular weekly At the Baldwin radio hour. Mr. Whittington

played a Grieg Nocturne, a Chopin Fantasia impromptu, Liszt's Gnomes, and a rather new composer's work, A Dreamer's Tale, by Peterkin. The pianist was in excellent form technically, and showed himself to be an artist of a sensitive emotional nature which is guided by sound judgment and musicianship.

London

(Continued from page 7)

sane interpretations of Chopin. He also revealed to us a new aspect of his art, namely as chamber music player. With Adila Fachiri, that racy but deeply musical violinist, he played a program of sonatas in which Medtner's B minor, op. 21, aroused particular interest.

Two other returning birds of passage are Myra Hess and Jelly d'Arany, whose admirers well-nigh filled the Queen's Hall to hear them play Bach, Beethoven and Fauré sonatas with a really superlative ensemble and with all the grace and beauty with which America is now familiar.

A particularly delightful recital was also given by Irene Scharrer, whose capacity audience tendered her enthusiastic ovations for her Bach and Brahms as well as for Chopin, Debussy and Ravel.

AMERICANS TO THE FORE

Several Americans have helped to enliven the season's end, notably Marcia van Dresser, once a favorite with Metropolitan audiences, now a concert artist of great dignity and ripe experience, who sang Brahms, Debussy and other composers with a fine sense of style and exemplary poise. Her joint recitalist, Lyell Barbour, without doubt one of the very few who are destined to go to the top, gave an uncommonly virile and exceptionally interesting reading of a number of Debussy works.

Dai Buell, back from a laurel-gathering expedition on the continent, gave a home-bound recital and deepened the pleasant impression she left here in the early spring. In the Liszt B minor sonata she was particularly happy, and in a Gluck-Sgambati arrangement showed uncommon feeling for lyrical beauty.

Margaret Halstead is an American mezzo-soprano with a rich, warm and well-trained voice. She sang a four-language program with good taste and musical understanding, and with increasing maturity and intimacy with the various languages she bids fair to achieve real distinction.

Dorothy Gordon, another American singer, has been delighting children—and numerous grown-ups—with costume recitals of folk and children's songs, in which her piquant charm and expressive talent did excellent service.

A novel note was introduced into the dying season by the joint recital of Kathleen Stewart, American pianist, and the English diseuse, Katherine Tift-Jones. One of the most impressive numbers on their program was a prose poem by Turgenieff to which Miss Stewart played music by Arensky. She also added pieces by Scarlatti, Schumann, Debussy and Howard Brockway.

SAMUEL PLAYS BLOCH CONCERTO

The excellent series of five chamber music concerts given by Harold Samuel and Isolde Menges has come to an end, to the regret of a large number of genuine music lovers. Interesting works, well arranged and performed, came to a brilliant close with the performance of Ernest Bloch's Concerto Grosso for piano and string orchestra. The large audience greeted the work as well as Harold Samuel and the chamber orchestra, under Herbert Menges, with enthusiastic

applause. The rest of the concert included fine performances of Vaughan Williams' Concerto Accademico and works by Handel, Nardini and Bach.

The Poltronieri Quartet of Milan has paid England a visit again and deepened the very good impression made last time. At the first of their two recitals, they brought out a charming, hitherto unknown work of Donizetti, which they played from manuscript. Evidently a youthful work, it was in four movements, transparent and full of delightful melodic invention. Altogether a work that could well be added to the chamber music repertory provided it were played with the delicacy and thorough musicality of the Poltronieri. Beethoven, Borodine, Cesar Franck and Ravel were included in their programs and they were all played equally well.

A rousing performance of Brahms' B major trio was recently given by Mathilde Verne, Ferencz Hegedus and Alexander Barjansky at their recent recital. So renowned a pianist as Madame Verne needs no praise here except to say that throughout the concert she was in her best form. Alexander Barjansky did some magnificent cello playing, especially in the Brahms and in Beethoven's opus 70, No. 1.

An interesting suite for cello unaccompanied by Hugo Leichtentritt, was recently given its first public performance by Jacques van Lier. It solves the problem of purely melodic development with an inherent harmonic interpretation in an essentially live and pleasing manner.

A HASLEMERE FESTIVAL IN LONDON

A sort of Haslemere Festival was given in London early in June when Arnold Dolmetsch and his family and followers appeared in five concerts of old music played on the instruments for which they were written. So much has been said about Dolmetsch's research work on the occasion of the Haslemere Festivals that, except for the last concert, little that is new can be added here.

The series terminated with an exhibition of the dances from which the suites were evolved, namely the allemande, courante, sarabande, gigue, chaconne and bourree, a highly interesting revival and one which is due to the careful research work of Mrs. Dolmetsch. An outstanding feature of the concerts was the harpsichord recital by Rudolph Dolmetsch, which included a fine performance of the Goldberg Variations.

A number of interesting singers, "old and new," must yet be mentioned. Among the latter is Jessie King, an Australian contralto with a fine voice, splendidly trained. She sang a historical program, ranging from Bach to Rutland Boughton, with musical feeling and intelligence. John Brownlee, also an Australian, now at the Paris Opera, recently displayed a baritone voice that is exceptional in volume, range and quality.

The better known vocalists included Anne Thursfield, who, besides her recital, substituted for Dorothy Moulton at the first of the Museum Concerts mentioned above; Helen Henschel, daughter of the great Sir George; the old favorite, Plunkett Greene, whose artistry still charms the connoisseur; and Mark Raphael, his younger colleague, who gave London its first intimate hearing of Mahler's Kindertotenlieder, with remarkable success.

A group of artists known as the Bodenwieser Dancers must also be included in this letter although they appeared at the Coliseum and not at a concert hall. They are extraordinary in their grace and technic and their dances are the most interesting that have been exhibited in London for years. Their moving imagery of machinery, alone, is worth making an effort to see.

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San Francisco Summer Symphony Series Begins

Artist Courses Announced for Next Season—Other Notes

SAN FRANCISCO, CAL.—The fourth season of summer symphony concerts began in the Exposition Auditorium with Bernardino Molinari as guest conductor at the helm of the San Francisco Symphony Orchestra. The hall was well filled and the warmth of the reception accorded the conductor from Rome manifested the many friends and admirers that he made here last season.

Through the courtesy of Mills College, where the Stradivarius Quartet has been engaged in a summer series of semi-weekly appearances, this organization was presented in a program of chamber music in the Colonial Ballroom of the St. Francis Hotel by the San Francisco branch of the Pro Musica Society. Henri Deering, pianist, was the assisting artist.

Gaetano Merola, director general of the San Francisco Opera Association, was the guest of honor at the last meeting of the San Francisco county branch of the California Music Teachers' Association, which was held at the Arrillaga Musical College. A musical program was presented by Raymond White, organist, and Lawrence Strauss, tenor, accompanied by Elizabeth Alexander.

Elwin Calberg, pianist and artist pupil of Elizabeth Simpson, has recently been notified of his selection by the National Music League as one of the California artists on its list.

George S. McManus, San Francisco pianist, has returned from Honolulu where he visited for several months.

Word has been received in San Francisco

that Fernanda Doria, contralto, has been engaged for three performances with the Philadelphia Civic Opera Company, directed by Alexander Smallens, these appearances scheduled for next fall. Miss Doria will sing Fricka in Das Rheingold and Die Walküre, and the role of the Witch in Hansel und Gretel. Unquestionably, Fernanda Doria is one of the most distinguished artists and popular young women that California has contributed to the music world.

A joint recital which attracted a large and discriminating audience to the Exposition Auditorium was that given by Edwin H. Lemare, distinguished organist and one of the most popular musicians that visits this city, and Alfred O'Shea, young tenor, who has sung himself into the affection of San Francisco's concert going public. Both chose selections of great appeal, and, needless to state, interpreted them in a thoroughly artistic and musicianly fashion.

Through Alice W. Yates, press representative of the San Francisco Opera Company, comes the announcement that several young San Francisco singers will be entrusted with important roles during its seventh annual season to open on September 12 in the Dreamland Auditorium. These local artists who will have the opportunity to appear with some of the greatest singers of the day are Eva Gruninger Atkinson, contralto; Anna Young, soprano; Lenore Ivey, soprano; Andre Ferrier, tenor.

Piano pupils of Catherine B. Swint gave a recent program in the Y. M. C. A. Auditorium. The assisting artist was Ruth Helene Trompeter, mezzo soprano.

Notwithstanding traditional rules that bar candidates under the age of sixteen, the Institute of Musical Art of New York has accepted for regular study, Beverly Adele Blake, eight-year-old violinist, one of the brilliant child students of Louis Persinger. Prior to the youngster's study under Persinger's guidance, she was a pupil of Mary

Pazmor, sister of Radiana Pazmor, whose programs of ultra modern song literature have brought her recognition in New York and other eastern music centers.

Helen Schneider, pianist, presented a number of her pupils in a studio recital. Miss Schneider received her entire pianistic schooling under the direction of Mr. and Mrs. Hugo Mansfeldt and is considered one of the finest young artists in the West.

Manager Selby C. Oppenheimer announces that Josef Hofmann is to make his reappearance on the Pacific Coast next winter as one of the outstanding attractions of the Oppenheimer Concert Course. Besides Hofmann, Mr. Oppenheimer is featuring Elisabeth Rethberg, Lawrence Tibbett, Beniamino Gigli, Ignaz Friedman, John Charles Thomas, the English Singers, Dayton Westminster Choir, Sigrid Onegin, Efrem Zimbalist and Dusolina Giannini.

Another series that will attract San Francisco music lovers is the Judson-Wolfsohn course to take place in Scottish Rite Auditorium. V. I. Shepherd, western representative of the Judson-Wolfsohn interests, offers Giovanni Martinelli, the Smallman A Cappella Choir, Alfred Cortot, Claire Dux, Jacques Thibaud, Hulda Lashanska, and Josef Lhevinne. Others whom Shepherd will present in San Francisco next season are Vladimir Horowitz, Russian pianist; Nathan Milstein, new Russian violinist, and Gregor Piatigorsky, cellist.

A unique opportunity is being offered to persons interested in the technic of choral conducting. Dr. Hans Leschke, director of San Francisco's Municipal Chorus, offers instruction in the general technic of the baton and an introduction into the special intricacies of chorus leadership. The course, which started June 13, is given free of charge, but is open only to members of the municipal chorus. Dr. Leschke again will conduct the final concert of the Summer Series.

Marcus Gordon, young San Francisco

pianist, has returned from New York where during the past three years he has been studying with Josef Lhevinne. Gordon will remain in San Francisco throughout the summer and will in all probability appear in recitals in the bay district prior to his departure for New York. Next fall he will start his fourth Juilliard fellowship year with Lhevinne and is engaged for several appearances in New York and New Jersey.

A summer series of Sunday evening organ recitals is to be given in the Memorial Church at Stamford University by Warren D. Allen. C. H. A.

Proschowski Studio Notes

A delightful recital was given in the Proschowski Studios when Rosalie Norman, contralto, made her debut. The studio was filled to capacity. Tall, dark and slender, with sparkling brown eyes, Miss Norman presented a most interesting program, which, though a trifle heavy in character, was given with all the poise of a routinized artist.

Her first group included Italian songs by Gluck, Scarlatti and Giordani, in which she displayed excellent musicianship. In a group of three Schubert songs—Night and Dreams, The Linden Tree and A Group from Tartarus—she enraptured her audience with her lovely pianissimos as well as fortissimos. Verborgeneheit and Verschwiegene Liebe, by Wolf, and Nur wer die Sehnsucht Kennt, by Tschaiowsky, made up her third group. A beautiful stage presence, a lovely voice and good diction were in evidence.

In the last group, in English, Miss Norman was at her best. Crying of Water, by Campbell-Tipton, opened the group, followed by the beautiful pianissimos of Gretchaninoff's Slumber Song. Floods of Spring, by Rachmaninoff, ended this program. A voice of unusual warmth and depth, coupled with excellent style and personality, were revealed in this interesting debut. Gertrude Clarke was at the piano.

VITTORIO VERSE

Conductor

of the

ST. LOUIS MUNICIPAL OPERA

PRESS COMMENTS

THE LOVE CALL OPENS MUNICIPAL OPERA WITH GREATEST SUCCESS

New Conductor Is Outstanding Aid to Company

The new conductor, Vittorio Verse, last night made his debut in the light opera field. Until now he has confined himself to grand opera, having conducted in many important European opera houses and for the past five years holding the post of assistant conductor at the Metropolitan Opera House in New York. The presence of such a distinguished musician on the conductor's stand was a new experience for Municipal Opera patrons.

Only a few bars of the overture were necessary to call attention to the fact that the musical part of the season was in the hands of a master and, as the performance progressed, this impression gained strength. Verse obtained results from his orchestra that former conductors have failed to attain and the choral ensemble which has undergone intensive training under his exacting direction for the past four months, came out with flying colors.

Verse scored an immediate and flattering success and the producers of operetta will be glad to know that a new conductor of eminence has entered the field. It is altogether likely that his services will be in demand wherever outstanding musical productions are contemplated.

—St. Louis Times.

Mr. Verse, a grand opera conductor of note, made his bow, last night, as a leader of light opera and acquitted himself as a veteran in that field.

—St. Louis Post Dispatch.

Everything had been worked out to a fine point. This improvement extended also to the orchestra where Vittorio Verse, making his debut as conductor, completely dominated the musicians and the singers.

—St. Louis Star.

THE STUDENT PRINCE

Again Vittorio Verse, conducting, brought forward the beauty that is in Romberg's score, in Romberg's choruses. There were splendid effects in the "Drinking Song," in the "To the Inn We're Marching," and particularly in the tone colorings evoked in the "Serenade." And always one heard the orchestra as an orchestra—not as a blare of noise.

—Globe-Democrat.

The musical direction of Vittorio Verse was of this talented maestro's usual excellence. The orchestra was in great form and the musical part of the performance could not have been improved upon.

—St. Louis Times.

CHOCOLATE SOLDIER

The finale to the second act is the finest singing the chorus has done this season. There was unanimity, volume and snap to the ensemble that was particularly impressive. Vittorio Verse conducted with his usual authority and his orchestra gave him wholehearted co-operation.

—St. Louis Times.



Wide World Photo

ORCHESTRA FAIRLY SPARKLES

More than 7,000 people enjoyed it—to the last note and the last laugh. And they witnessed a performance of "The Chocolate Soldier" that has not been excelled upon that stage. That was because a discerning spirit of fun enlivened every line, every situation; because intelligence in direction kept the whole thing in key; and because Vittorio Verse from his orchestra evoked the sparkle,

the nuance, the very laughter and delight which are in the music of Oscar Straus.

—Globe-Democrat.

... the voices needed to sing the airs are there and the orchestra under the baton of Maestro Verse is in all probability the most competent body of men ever put to the job of playing the score. And the scenes and the fresh costumes complete the picture.

—St. Louis Times.

ANNE ROSELLE IN PARIS

Anne Roselle was reading a newspaper when I called on her the morning after her performance of Aida at the Paris Grand Opera House.

"Are you looking for press notices?" I asked.

"No. I was reading about airplanes. I fly everywhere myself, almost—that is when I am in a hurry. I had to fly from Paris to London in answer to a telephone call to sing in Covent Garden. And then I flew back to Paris for the performance yes-



ANNE ROSELLE AS BUTTERFLY

terday. It is wonderful when you think how new flying is. The paper this morning says it is just twenty years since Blériot flew across the Channel from France to England. That was the beginning. And it is exactly ten years since Alcock flew across the Atlantic from Canada to Ireland. Today everybody flies."

"But we used to call operatic singers Song Birds long before they were able to fly."

"Everybody who flies is not a song bird," replied Anne Roselle, "but I am beginning to think that every telephone call is an engagement. I have to leave Paris immediately to sing in Dresden, and then go to the Brussels opera house. Both engagements were made yesterday by telephone."

"I am not surprised that you should be engaged. The surprise would be greater if the managers did not engage you, if last night's performance was a fair sample of your work."

"Did you like it?" asked the singer.

"Very much indeed. One might believe that Verdi had composed Aida especially for your voice."

"Oh! I like singing Verdi's music. It belongs in the theatre and should only be heard there. Verdi understood the psychology of an operatic audience and he wrote music which is in harmony with the mood of people who go to spectacular operatic performances. Wagner was a much greater composer, whose music can be played in symphony concerts and studied with pleasure at the piano. But Wagner did not understand, or did not care to understand, the psychology of a theatre crowd. He tried to change the psychology of the masses to make it accept his music. That is why he built a special opera house at Bayreuth and endeavored to create an artificial atmosphere around his works. You were supposed to go to his theatre as if it was a cathedral where you must be filled with reverence and awe. Of course I love Wagner's music. I have frequently appeared in his works. But I really think I like Verdi better as a means of getting in touch with the heart of the public. Well, goodbye. I am sorry to be so abrupt with you, but I am leaving for Dresden this afternoon and I must do some shopping first. And what a city Paris is for shops. No wonder the ladies love it. I must manage to have at least two weeks here when I get through with Dresden and Brussels. Au revoir." C. L.

Church Anthems Wanted

The competitors in the Adirondack Music Festival, which was established in 1895 under the auspices of the Lake Placid Club Educational Foundation, are poorly supplied with church anthems. This competition and festival brings together nearly one hundred and fifty church choirs, many of them from mountain communities, and these choirs have not been able to obtain sufficient music. Recently a prominent New York City church that merged with another church of the same denomination needed to dispose of its choir music, and an officer of the church very generously contributed this music for use in the furtherance of the musical festival in its relation to churches in the Adirondack area. Gifts of a similar nature are desired, and those who have church music of which they wish to dispose may write for information to Miss Sibylla Schilling, Music Festival Committee Secretary, Lake Placid Club, New York.

Kaltenborn to Conduct Naumburg Memorial Concert

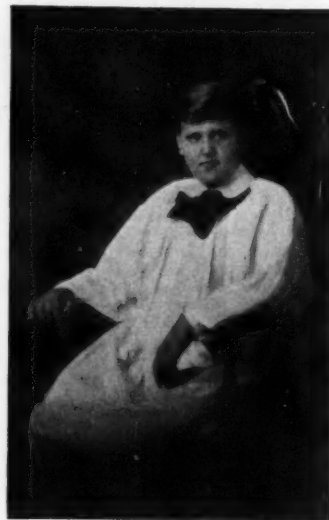
On July 31, at eight thirty in the evening, the annual concert in memory of Elkan Naumburg, who presented New York City with the beautiful band stand in the Central Park Mall, will be given by Franz Kaltenborn and his Symphony Orchestra.

The popular conductor has arranged an attractive and most appropriate program for

the occasion; the late Theodore Thomas' orchestral arrangement of Chopin's Funeral March is the first of ten numbers, which include the Hallelujah Chorus from the Messiah, Goldmark's Sakuntala Overture and the Good Friday Spell from Parsifal.

Edward Murch Wins Favor

Edward Murch, boy soprano soloist at Grace Church, N. Y., was one of the high lights of the recent Spartanburg, S. C., Festival. For instance, the critic of the Journal said: "Edward Murch, twelve-year-old chorister of New York City, who has a pure, luxuriant soprano voice, was gladly received by the large afternoon audience. Young Murch's singing was a delight to listen to. His notes were pure, well-rounded



EDWARD MURCH,
boy soprano soloist at Grace Church,
New York.

and lilting; his diction firm; his stage manner easy and captivating."

In fact everywhere the youngster has appeared this past season he has met with unanimous favor. He was guest artist at Andrew Baird's organ recital at Poughkeepsie, N. Y., in April, and in February he was soloist at Clarence Dickinson's Historic Music Lecture Recitals at the Union Theological Seminary in New York. In August he will sing at the A. A. G. O. Convention in Toronto, Can.

Young Murch has the honor of being the gold medalist of the Canadian National Exhibition held at Toronto when twenty-one boys competed, and also was the winner of the Stewart Gold Medal at Grace Church in June, 1929.

He recently returned to his home in Toronto, with his parents, where he will spend the summer. He will resume his studies at Grace Church in the fall, also continuing his concert activities. Murch's studies have been with his mother, and at a private audition held before going home he revealed a beautiful voice, high and clear, almost girl-like in tone, and he showed that he knew both the

music and text thoroughly, reflecting credit on his mother.

Peabody Conservatory Announces Retirement of May and Marion Evans

Through Otto Ortmann, director of the Peabody Conservatory of Music, Baltimore, the board of trustees announce the retirement, after thirty-five years of service, of May Garretson Evans and Marion Dorsey Evans as superintendent and associate superintendent respectively of the Peabody Preparatory Department. Their request for retirement was acceded to with sincere regret after prolonged consideration, and in deference to the earnest wish of the Misses Evans.

May Evans organized the school in 1894 and has brought it from a small, inconspicuous beginning to its present high stage of development. The work and the new buildings of the department stand as a tribute to her musical intelligence, her ability as organizer and administrator, her indefatigable industry, and her rare sense of fairness and consideration. Throughout the activity of the Preparatory Department she has been ably assisted by Marion Evans, whose judgment and untiring efforts have contributed greatly to the successful administration of the school.

Virginia Blackhead, who has been acting superintendent for the past season, has been named successor to Miss Evans, and Bertha Bassett will continue as associate superintendent. Miss Blackhead, who has received her entire training at the Peabody Conservatory, is exceptionally well qualified for the work through a high degree of musical talent, long and varied experience in teaching, and a thorough knowledge of the activities of the Preparatory Department. Miss Bassett, too, as a teacher of piano, has for many years been an able member of the Preparatory Department staff.

Berkshire Playhouse Trio Programs

A number of interesting programs are being given this summer at the Playhouse-in-the-Hills, Cummington, Mass. On Sunday afternoon, June 30, the Berkshire Playhouse Trio, consisting of James Friskin, piano; Hugo Kortschak, violin; Oliver Edel, cellist, and Katherine Frazier, harpist, played the Mozart trio in B flat major, the Leclair trio sonata in D major, and the Schubert trio in B flat major. The same trio was heard July 14 and will appear again on July 28, August 4, August 11 and August 18. July 7 there was a program for violin, cello and harp, and a violin recital will be offered on July 21.

Beatrice Castelle Sails

Beatrice Castelle, fifteen-year-old daughter of George and Virginia Castelle, well-known vocal teacher and coach respectively of Baltimore, sailed July 2. She will attend European Festivals, and will include England, France, Germany, Austria and Italy among the countries visited. While abroad Miss Castelle also will study dancing and piano, her instruction thus far having been received entirely from her mother.

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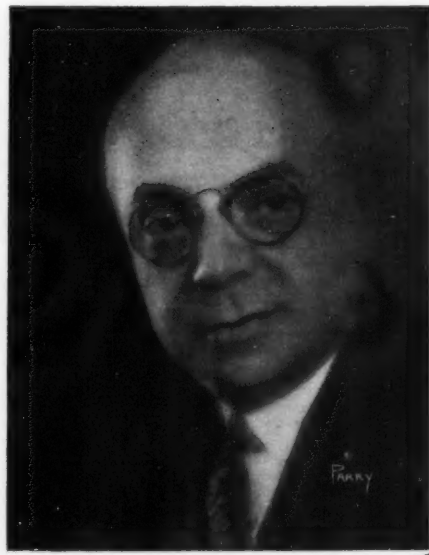
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Marjorie Candee a Versatile Artist

In the Garden Recital programs given recently by Marjorie Candee, this Canadian soprano proved herself genuinely equipped and eminently suited for this special branch of the profession which she has chosen. It might be interesting to follow her constant devotion to nature and music in the building up of this delightful work.

Miss Candee's childhood was full of incidents bearing upon the love and understanding of outdoor life. Animals and insects of various species were generally more companionable as friends than her school-mates, and quite frequently the teachers, realizing the child's interest, would call her from class to look at some unusual bird or animal which happened to be near. Her love for horses, too, was subsequently responsible for a reputation as an expert horsewoman. Although her family refused permission for her to own a dog, it was fortunate for her happiness that there were so many neighboring dogs which found her a true friend. From these experiences developed later not only the pleasure of owning fine chows but she became widely known as a breeder of them.

Her vacations are for the most part spent at the home of her parents in Toronto, Canada, and her knowledge of planting and caring for a large variety of flowers enables her to enjoy, in the care of the family garden, one of her favorite pastimes. The artist's father takes pride in showing, near the house, a fine young elm tree which he claims was planted, apparently from a lifeless twig, by his daughter.

Miss Candee tells amusingly of a neighbor's child who came into the garden while she was working and enquired "Are you the gardener here?" She may well be called "the gardener," but when one sees her on the concert stage, dainty and flower-like, costumed in the most delicate rose petals, one wonders how she could ever have performed the heavy manual labor so necessary to teach her the inner

beauty of what she exquisitely imports in her garden songs.

Marjorie Candee's idea of the nature programs was, originally, not entirely her own. While giving a recital in Ithaca, N. Y., members of the local Garden Club, who heard her sing, were so charmed by the voice and manner with which she gave Wintter Watt's Little Shepherd Song that they immediately asked if she would give a program of similar nature songs for the club. This was done with such



MARJORIE CANDEE

success that Mrs. Livingston Farrand, wife of the president of Cornell University and prominent in musical and social circles, wrote the singer: "I feel particularly grateful to you for having enabled me to offer to the members of the Garden Club something quite new and different. You made us all feel as if spring was just around the corner." From this has grown a broad and varied choice of programs. Schools and clubs have found them especially interesting. In addition to Miss Candee's bookings, she teaches those who are fortunate enough to secure some of her time.

Among her operatic experiences was a very successful debut with the Washington National Opera Company, when she sang Gretel in the opera, Hansel and Gretel. This appearance was unusual because of her having to sing it without rehearsal. Miss Candee has also sung on many occasions with prominent orchestras in the United States and Canada, as well in oratorio.

Mrs. Morse Makes a Correction

Mrs. Arthur Holmes Morse, executive contest chairman of the National Federation of Music Clubs, whose article concerning the Federation contests in Boston was printed in the *MUSICAL COURIER* of June 29, writes that her Boston stenographer is responsible for an error in the omission from the list of judges of the name of Felix Fox, prominent Boston pianist and teacher. Mrs. Morse also wishes to add the following: "The New England Conservatory grasped thoroughly what it is the N. F. M. C. is trying to accomplish with these contests. Add to this their wonderful physical resources and it is easy to understand why the assistance of the Conservatory was of paramount importance to the Federation."

Gruen Pupil Gives Recital

Rudolph Gruen presented his artist-pupil, Helen Fyfe, in a program of piano music at his studio on June 13. Miss Fyfe demonstrated her artistry, and the excellence of the instruction she has received, in works of Bach, Schubert and Debussy, a group of Chopin, a composition entitled Beauty and the Beast by Gruen, and American compositions by Griffes and MacDowell.

Harold Land Scores Success

On June 14, Harold Land, baritone, gave a program for the Westchester County Fresh Air Fund, sponsored by the Charity Organization, on the estate of Mrs. Thomas Ewing. Mr. Land's accompanist was Ethel Henderson Newbold. The baritone, who was received with great enthusiasm, was obliged to add several extras.



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Harn and Joslyn With Tillotson

Merry Harn and Frederic Joslyn will continue under Betty Tillotson's management for another year. Marion Armstrong, another Tillotson artist, is having a vacation from the Plymouth Church in Brooklyn and is studying programs for next season with Florence Wessel.

The Hilsbergs Arrive in Hamburg

A card has been received from Mr. and Mrs. Ignace Hilsberg from Hamburg, where the distinguished Polish pianist and his wife arrived on June 15 for a summer of work and play in Europe.

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Artists Everywhere

Elsa Alsen has been engaged by the Philadelphia Civic Opera Company for the role of Brunnhilde in Siegfried, to be given in the Quaker City on January 9 next. The soprano is now on the Pacific Coast continuing her singing activities into the summer. She will sing at both the Hollywood Bowl and the Seattle Stadium, among other appearances.

The Hart House String Quartet (Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello) takes its name from Hart House, which was built and presented to the University of Toronto by the Massey Foundation. The Hon. Vincent and Mrs. Massey, who are responsible for the permanent foundation of the quartet, placed it un-

der the management of the Hart House Theater, an educational institution which is one of their special interests. During the past season the Hart House Quartet gave seventy-four concerts, appearing in thirty-four different cities.

"Grace Leslie is undoubtedly the finest singer that has appeared here for years," was the verdict of the Brockville, Ontario, Recorder and Times after she sang recently. Miss Leslie went to Salisbury, Mass., for a month's rest before sailing for Europe on July 29 on the S.S. George Washington.

Guy Maier planned to return the middle of this month to resume his activities in this country, teaching and preparing his programs with Lee Pattison for their two-piano recital tour and for the numerous engagements of young people's concerts scheduled for next season.

Mana-Zucca, organizer of the Mana-Zucca Music Club of Miami, Fla., was presented with an over-night bag by members

of the club prior to her departure for New York with her little son. Spontaneous verses were also written by the members expressing what the club has meant to them. Mrs. L. B. Safford wrote a poem, Rhapsody, about the composer's hands. The interesting program was much enjoyed.

Anton Rovinsky, pianist, will remain in New York during July, devoting part of his time to his work with the Old World Trio of Ancient Instruments, of which he is the organizer and director.

Belle Fisch Silverman's artist-pupil, Oliver Walters, sang a solo, The Voice in the Wilderness (John Prindle Scott), at the services for the dedication of the new memorial organ at the First Presbyterian Church of Connecticut Farms, in Union, N. J.

Kathleen Stewart, NBC pianist, recently cabled from London that she had just given two concerts in the English metropolis and was preparing to go to Paris for two

more. She expects to return to London from Paris by plane and play at Dartmouth House. Katherine Tift-Jones, another NBC artist, is appearing with Miss Stewart.

Jan Van Bommel announces the arrival in Holland of himself and wife, also that a wee Holland-American was born in Scheveningen, June 11, her name being Maria Adriana.

Nevada Van der Veer returns to the Cincinnati Zoo Opera Company this season, again to assume the role of Suzuki in Madame Butterfly, beginning July 21. The contralto returned to New York after a successful round of important spring festivals, including Cincinnati Biennial, Springfield Mass., Ann Arbor, Mich., and Evanston, Ill. She will be obliged to give up additional appearances with the company as she will leave for Europe the last of July to prepare her programs for engagements in Germany in September and October, including a Berlin recital on September 24.

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AVE MARIA

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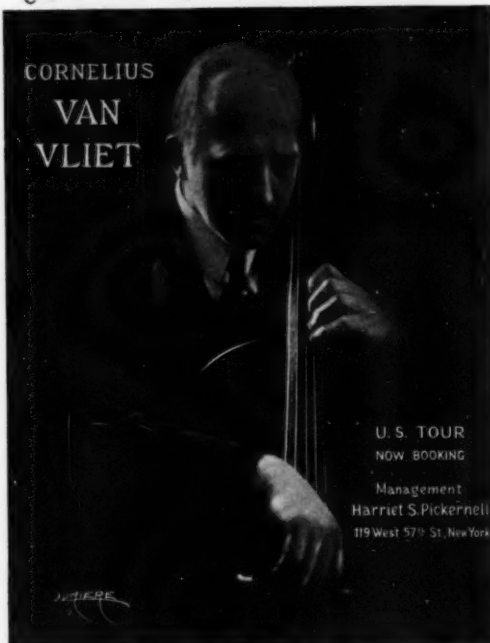
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Roeder Pupils in Final Recital

The fifth and final recital for this season by pupils of Carl M. Roeder was given recently at his spacious studios in Carnegie Hall, New York, and was thoroughly enjoyed by an appreciative as well as enthusiastic audience. The students played with their accustomed facility and sterling musicianship and gave ample evidence of the thoroughness of the instruction received from their mentor. The program presented was as follows: Novelette in E, Op. 21 (Schumann), Prelude, D flat, op. 10 (Liadow), Bella Firtel; Rondo Capriccioso (Mendelssohn), Doris Pomerantz; Girl With Flaxen Hair (Debussy), Krakowiak (Paderewski), Elizabeth Northrup; Intermezzo, op. 118, No. 1 (Brahms), of Brer Rabbitt (MacDowell), Jane Schwab; The Submerged Cathedral (Debussy), Seguidilla (Albeniz), Margaret Cristodoro; Prelude, A minor (Debussy), Raymond Dreyer; Ballade, F major (Chopin), Doris Frericks; Tambourin (Rameau-Godowsky), Rhapsodie, E flat, op. 119 (Brahms), Hannah Klein; Allegro Appassionata (Saint-Saens), Marjorie Fairclough; Fantasia, F minor (Chopin), Ruth Schaub; Etude, E minor (Chopin), Fireflies (Mrs. H. H. A. Beach), Harriet Merber; Nocturne in B, op. 62 (Chopin), Etude, D flat, op. 10 (Scriabin), Therese Obermeier; Rhapsodie, C major (Dohnanyi), Robert Riotte.

Katherine Bellamann Studio Recital

A well planned and charmingly executed program was given on June 28 by young students of Katherine Bellamann



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Banff Springs Hotel, Banff, Aug. 30 to Sept. 2 . . . Scottish Music Festival (3rd Annual) . . . champion highland dancers and pipers . . . "Flora and Prince Charlie," ballad opera . . . Gaelic folk opera by Hebrideans of Vancouver . . . Marjory Kennedy Fraser in Hebridean songs . . . noted Canadian singers, include Brownie Peebles, Stanley Maxted, Katherine Wright . . . Dominion Amateur Track and Field Championships.

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Royal York Hotel, Toronto, Nov. 13 to 18 . . . The English Singers . . . Morris Dancers . . . R. Vaughan Williams' folk opera, "Hugh the Drover" . . . "On the Road to the Rio Grande," sea chantey opera . . . Madrigals and Ballads of 6 centuries.

YULETIDE MUSIC FESTIVAL

Empress Hotel, Victoria, B. C., Dec. 23 to 30 (2nd Annual) . . . Indian Nativity Play, music by Healey Willan . . . "Christmas with Herrick," ballad opera by Harold Eustace Key . . . Christmas music of all nations . . . folkdances, Yule log and Boar's Head.

SEA MUSIC FESTIVAL

Empress Hotel, Victoria, B. C., Jan. 15 to 18, 1930 (2nd Annual) . . . sea music of all nations . . . hornpipes and fisherfolk dances . . . "The Order of Good Cheer," ballad opera . . . handicrafts.

**GREAT WEST CANADIAN FOLKSONG,
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Palliser Hotel, Calgary, probably March 12 to 15, 1930 (3rd Annual) . . . Folkmusic and folkdances of eighteen European racial groups settled in Western Canada. Native handicrafts and colorful costumes.

**FRENCH CANADIAN FOLKSONG,
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Chateau Frontenac, Québec, May 21 to 24, 1930 (3rd Biennial) . . . Folkmusic and folkdances of Old and New France . . . Handicrafts of old Québec.

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at her spacious studios. Those taking part were Celia Curtis, Zella Hall, Mary Benn, Nancy Trevelyn, Josephine Roberts, Ella Vanson, Helen Casey, Elizabeth Kaboolian, Woodward Ritter, Takeshi Haga, David De Grave, Bart Schilling and John Lynskey. Celia Schriffrin played accompaniments.

There is no diminution in activities in this studio during the summer months as most of Mrs. Bellamann's pupils are professional singers who continue their work throughout the season. In addition to these a number of teachers and pupils from various parts of the country are working with her on repertory and teaching methods. The following states are represented in Mrs. Bellamann's class: Massachusetts, Connecticut, Indiana South Dakota Pennsylvania, Illinois, Texas, Alabama, California, Tennessee, Iowa, Missouri, South Carolina, West Virginia, Kentucky, New Jersey, New York and Ohio. Japan is also included.

Rhoda Mintz Announces New Plans for Fall

Despite a long and busy season, Rhoda Mintz is continuing to teach at her New York studios during the months of June and July, due to many requests from her regular students and also from those who came to her for summer study.

Mme. Mintz will take a well-earned vacation in August, and in the fall will open studios in Plainfield, N. J., where she plans to make her future home, although one day a week will undoubtedly be devoted to teaching in New York. Inasmuch as Mme. Mintz always has enjoyed a



RHODA MINTZ

large following from the principal cities of New Jersey, this announcement comes as a happy one to New Jersey vocal students. In fact, many applications already have been received for fall study, and Mme. Mintz anticipates a busy season. Further announcement will be made later by Mme. Mintz, as her plans are still somewhat incomplete.

Frances Sebel's Reception for Mana-Zucca

A large and brilliant gathering was entertained at the home of Francis Sebel, soprano, on July 11, with Mana-Zucca, composer and pianist, as guest of honor.

Mana-Zucca, in New York from Miami to spent the summer and fall season here, looked particularly charming in flaming red chiffon. An interesting program, consisting of some of the newer works of Mana-Zucca, was sung by Frederick Hufsmith, tenor, and Frances Sebel, soprano, with the composer at the piano. Carrol Ault, baritone, rendered a group of old English songs with Miss Langenne at the piano. The artists were enthusiastically received and Mana-Zucca was especially feted.

Among those present were: Mana-Zucca, Irwin Cassel, Mrs. S. Zuckerman, Mr. and Mrs. Michel Gobert, I. Gottlieb, Sylvia and Stella Wallman, Mr. and Mrs. David Van Blerkom, Greta Rausch, Elsa Ersi, Yascha Bunchuk, Mr. and Mrs. Cesare Soderro, Estelle Liebling, Miriam Fine, Dr. and Mrs. S. Herzstein, Mr. and Mrs. H. Charles, Capt. de Baronoffsky, Vera Malcova, Vera Brodsky, Mrs. Paul Fisher, Clara Nobelman, Albert Buchman, Ena Berga, Rosalie Heller Klein and guest, Mrs. Hughes, Carrol Ault, Frederick Hufsmith, Mrs. Roger du Bruyn, Mr. and Mrs. Charles Rogers, Syd Moss and Miss Hayes.

Roxy Theater

Ernest Schelling's musical setting of Alfred Noyes' poem, A Victory Ball, was a feature of the past week's program at the Roxy Theater. This work was well known to New Yorkers, it having been played by symphonic organizations in the metropolis, but for the Roxy performances it was given with orchestra and an elaborate stage presentation. The scene was a ballroom in which the guests were in joyous mood, but in the background there were shadows of dead men and also the vision of marching troops. The entire Fantasy was effectively produced and impressed the audiences with the futility of war.

The divertissements, as usual, were colorful and entertaining, especially delightful being Rimsky-Korsakoff's Song of India, featuring Beatrice Belkin, Waneyo, the Roxy Chorus and Ballet Corps, and the pantomime-dance offering, The Ballet Master and the Ballerina.

The feature picture was Pleasure Crazy, an entertaining photoplay dealing with crooks of the "gentlemen" variety. In addition to the Magazine and Fox Movietone Newsreel, there was an animated cartoon with synchronized symphonic accompaniment entitled The Skeleton Dance which proved one of the most humorous of this kind seen on Broadway recently.

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Berlin Festival

(Continued from page 5)

produced with brilliant decorations and a cast of first-rate actors with a few equally good singers. Leo Slezak, for example, made a hit as a phenomenal Bluebeard, while among the actors not possessed of singing voices, Käthe Dorsch, a favorite of the Berlin public, Charlotte Ander and Wilhelm Bendow were particularly remarkable.

STRAVINSKY IN ALL FORMS

Serge Diaghileff and his Russian Ballet also figured as one of the attractions of the festival. Their two programs consisted chiefly of works by Stravinsky, all of which were new as ballets, though both Apollo Musagets and the Sacre du Printemps were known here in concert form. As all the ballets given here were described in detail in the MUSICAL COURIER on the occasions of their original public performances, it is enough to say here that the prevalent taste for acrobatic prowess and the portrayal of geometrical figures gives the dancing a mechanical character that may be in accordance with the trend of the times but not with the taste of most friends of music. The perfection of ensemble and the virtuosity of the leading members, however, are striking and incontestable.

Ernest Ansermet's conducting assured the musical part of the performance the utmost correctness, vividness and rhythmical precision.

Stravinsky was further honored at the festival by the production of a number of his other works. Oedipus Rex, The Story of the Soldier and an entire Stravinsky orchestral program were given. The last, conducted by Klemperer, included the tiresome Apollo suite and the problematic piano con-

certo, with its strange coupling of Bach-like themes to mechanical rhythms and jazz elements. It was played by Stravinsky himself. The most impressive of his pieces was Les Noces, an eminently Russian work full of picturesque, impressive and expressive traits and devoid of the snobbish atmosphere that spoils so many of Stravinsky's works.

It was strange to note that, whereas no less than eight important Stravinsky scores were performed at the Berlin festival, not one piece was heard by that other leader of radically modern music, Arnold Schönberg. Did it indicate, perhaps, a tacit conviction that Schönberg has no attraction for an international public?

BRUNO WALTER'S ONE CONTRIBUTION

Bruno Walter, who, since his resignation, has remained away from Berlin and has taken no part in the festival, as he originally planned to do, has appeared in public only once, to conduct Mahler's *Lied von der Erde*. This work is closely connected with him personally as he was the first to perform it in 1912, and as his particular interpretation has, in course of time, become authoritative and authentic. This time, too, he maintained the high standard he originally set himself. He had the valuable assistance of Sigrid Onegin and Jacques Urlus, both of whom have frequently been heard in the work.

In the so-called Golden Gallery of the Charlottenburg Castle, Erich Kleiber conducted a second concert of rococo music, comprising symphonies by Frederick the Great, Mozart and Haydn. In the graceful, delicate and perspicuous contours of this music Kleiber's light hand and cultivated ear

are in their element, and the performance was extremely enjoyable. It was a pleasure to which the delightful old concert room with its splendid rococo architecture and ornamentation also largely contributed.

The International Society for Contemporary Music also gave a festival concert before a distinguished audience, in which celebrities like Arnold Schönberg and Igor Stravinsky were seen, but not sitting together nor conversing pleasantly. Philipp Jarnach's Concert Piece for the Organ, heard for the first time in Baden-Baden last year, opened the program. The composition shows Jarnach's characteristic refined and noble style, but it is not especially remarkable for inspiration, and thus fails to make a deep impression. It was well played by Prof. Heinrich Boell from Cologne.

ARTUR SCHNABEL PLAYS MODERN MUSIC

Then followed a new trio by Hindemith, op. 47, for viola, heckelphone and piano, played here for the first time. There is nothing really new about this work, for it merely reiterates Hindemith's well known and oft recurring mannerisms. In the Solo, Arioso, Duet and Potpourri Hindemith himself, F. W. Müller and Artur Schnabel had ample occasion to show their skill in solo and ensemble playing.

Pfitzner's piano quintet, op. 23, was finely played by Schnabel, Wolfstahl, Hindemith, Feuermann and Lauer. The performance was a token of respect for Pfitzner, who had just celebrated his sixtieth birthday, but the choice was nevertheless peculiar, for Pfitzner has always been a bitter opponent of internationalism, and moreover his quintet, though fine music, is in no way related to the aims of the International Society.

"MUSIC FOR WORKING PEOPLE"

The last, and in certain respects most remarkable number, was Hanns Eisler's Music for Working People (*Music für Arbeiter*)

—a strange mixture of powerful with questionable and even cheap elements. Questionable and cheap are Eisler's demagogic poetry, his self-made verses glorifying the communist ideology, his revolutionary commonplaces. Evidently he aspires to a musical leadership in the Communist party. The aspect of Eisler's music becomes quite different, however, as soon as he is interested in a real piece of poetry, like the Revolutionary Peasants' Song of 1932, a male chorus of striking effect, vigorous in its characteristic invention and effective construction. The Eisler songs were splendidly sung by the Schubert Chorus, conducted by Karl Rankl, Klemperer's assistant as choral leader.

Taken all in all, the Berlin Festival Weeks were most successful, both artistically and, incredibly enough, financially; it has been officially announced that the guarantee fund for deficits need not be touched, and preparations for next year's festival have already commenced.

ENTHUSIASM RUNS RIOT FOR GIGLI AND LAURI-VOLPI

Gigli and Lauri-Volpi have given recitals, arousing the public to gigantic demonstrations of enthusiastic applause. Both singers are so well known in America that it seems superfluous to enter into detailed descriptions of their vocal powers and their admirable art of bel canto. Gigli, as a special compliment to Berlin, had added the famous *Gralszählung* from Lohengrin to his program, and sang the number in German.

Lauri-Volpi was altogether unknown in Berlin until Toscanini brought him here a few weeks ago. He sprang into popularity at once, and his recital in the Philharmonie drew a record crowd. The police found it necessary to admonish the public from crowding together before the platform towards the close of the concert, when the waves of enthusiasm began to take on a dan-



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gerous aspect. The public, however, protested violently against these admonitions and an attempt to break off the concert abruptly provoked still more noise, so that the police finally capitulated. The concert continued after this exciting intermezzo and Lauri-Volpi sang before his insatiable listeners until the lights were extinguished.

KLEMPERER SUCCEEDS OCHS

The Philharmonic Chorus, which a few years ago Siegfried Ochs was forced to combine with the Hochschule Chorus in order to keep it alive, has now severed the connection with the Hochschule and will attempt to continue its artistic work independently. Otto Klemperer has been chosen as its conductor, whereas Alexander Zemlinsky and Bruno Kittel have succeeded Ochs in the Hochschule.

The Berlin Philharmonic Orchestra, too, has just been put on a new financial basis, which it is hoped will put an end to the difficulties under which the orchestra has had to struggle since the war. The Prussian state and the City of Berlin together will grant the orchestra a yearly sum of 480,000 Marks (\$120,000). Furtwängler, who has been appointed chief conductor for the next ten years, made it a condition that the orchestra be put on a sound financial basis, so that its artistic standard may be maintained. By this reorganization the Philharmonic Orchestra gives up its former self-administration and becomes, to a certain extent, a state and municipal orchestra. The final decision rests with the board of supervisors of the City of Berlin, but it is generally assumed that no further difficulties will arise.

Friends and admirers of Bruno Walter have collected a fund to be placed at the disposal of the Berlin Hochschule für Musik for the purpose of bestowing scholarships. During the first ten years Bruno Walter has

the right of distributing the scholarships as he sees fit.

Dr. HUGO LEICHTENTRITT.

Concert Management Arthur Judson Notes

Nathan Milstein, young Russian violinist, who is to make his first American tour next year, will open his season here on October 10 with a concert in Toronto. On October 28 he will make his orchestral debut with the Philadelphia Orchestra, and again will be heard with that organization on December 6 and 7, and later in the season will appear with the St. Louis Symphony and other leading orchestras. In November Mr. Milstein is booked for two appearances in Havana, following which he will make a tour to the Pacific Coast and also fulfill engagements in Pittsburgh, Grinnell, Dayton, Toronto and Montreal.

Florence Austral appeared in leading Wagnerian roles at Covent Garden, London. From England the soprano went to Paris, where she was heard for the first time there on June 25, singing Aida at the Opera.

In addition to her activities at the Metropolitan Opera House, Louise Lerch fills as many concert engagements during the season as her operatic work permits. Despite her youth, the soprano has been chosen as soloist with the Philharmonic Symphony Orchestra at the Lewisohn Stadium concerts, appearing in the Brahms Requiem and as one of the quartet in the Beethoven Ninth Symphony.

Giovanni Martinelli arrived from abroad after triumphs in Rome and Milan and left immediately for a few days' rest at Virginia Beach. On June 22 he opened the Ravinia Park season, singing in Puccini's Manon Lescaut.

Borotra, tennis champion; Charpentier,

composer of Louise; Lionell Powell, London manager; Emma Calve, Princess de San Faustino, and the Princess Ruspoli—these and other celebrities were present at the Opera Comique in Paris upon the occasion of Grace Moore's reappearance there, in Bohème. The following week she sang Manon, and then retired, for a short rest, to Antibes where she is building a guest house, this in modern style, in contrast to her own villa next door which is done in Provencal style.

Nina Morgana recently appeared with the Maennerchor Society of Indianapolis in what was termed by the press "the most complete musical treat of the entire season." The soprano also sang recently in Chicago, for the annual banquet of the Music Merchants' National Association.

Fabien Sevitzy, conductor of the Philadelphia Chamber String Simfonieta, recently sailed for Europe. He will visit France and Germany and also will direct several concerts on the course of the National Exposition in Poland.

The Revelers have sailed for their second European tour. Carlos Salzedo has gone to Seal Harbor, Me.; the New York String Quartet to Vermont, and Georges Barrere to Woodstock, N. Y.

At the Cleveland Festival, on June 18, Reinald Werrenrath introduced a new song, written for him by Harry Gilbert to lyrics of Clarence Buddington Kelland, called Abide My Love. Mr. Werrenrath declares that he likes the song better than the title, which, he says, is subject to change without notice.

For three successive seasons Concert Management Arthur Judson has provided artists for the course given under the combined auspices of the Music Club and the Columbia College for Women, of Columbia, S. C. Next year's attractions will be the

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Smallman Choir, London String Quartet, Francis Macmillan, Muriel Kerr and Maria Kurenko.

And, for the fourth consecutive season, the dean of music of Converse College, Spartanburg, has booked his course with Concert Management Arthur Judson, the artists for next year to include Jose Iturbi, London String Quartet and Francis Macmillan.

The Woman's Club of Jacksonville, Fla., will present, among others, the Barrere Little Symphony, Josef Lhevinne, and Sophie Braslau, while Dr. Nathaniel Dett of the Hampton Institute has engaged for next winter the Smallman Choir, and Marian Anderson.

Adelaide Fisher Under Tillotson Management

Adelaide Fisher, lyric soprano, has returned to the concert field after an absence of three years, and is to be under the direction of Betty Tillotson.

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The New York Times said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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"Home, sweet home, I'm a poor beggar's daughter" was the tune Carmela Ponselle used to sing as she drummed her little fingers on the window pane of her parents' home in Meriden, Conn., when she was only five years old.

FIRST ATTEMPT TO SING

"That seemed to be my first attempt to sing," said Miss Ponselle recently to a MUSICAL COURIER representative, "and there I was surrounded by the love and kindness of my parents. Papa, I remember, used to play the accordion, and it was not long before I found myself picking it up and singing to its accompaniment. Soon I began in the children's church choir, and later, having a strong religious fervor, I taught Sunday School at Our Lady of Mt. Carmel Church.

COMES TO NEW YORK

"Anna Ryan, organist of the church, noticed my voice and gave me my first piano lessons. She took me to New York and put me in charge of a fine teacher and a kindly man—Paul Savage. For two years Miss Ryan paid for my musical tuition, clothed and fed me, also paying for my room. Then

she urged that I accept a position at St. Patrick's in Long Island City. I did and continued studying and singing in the choir.

POSITION IN CLOAK AND SUIT HOUSE

"Feeling the need of more money in order to live, I got a position with a cloak and suit house in New York, paying fifty dollars per week. When an opportunity came to sing in light opera on 14th Street, I was

job. Four songs a night was all that was required and there were no expenses or traveling. Then my health broke and I was obliged to cut short this engagement.

SEEKS THORNER

"While I was in bed in our little apartment on West 64th Street, where Anna Ryan was always with me and still is, I read of Galli-Curci's sensational debut. As soon as

wild undergrowth of shrubbery and broad paths heavily carpeted with brown pine needles, forming winding approaches from the four points of the compass. The cabin stands in semi-concealment in one of the highest and most picturesque spots in beautiful Fern Park at Old Orchard. I call it Bonny View, and it is my summer playground. Here I study seven to eight hours



Enjoying outdoor life.



After a swim in the lake at the foot of Miss Ponselle's cabin.



Out for a hike



The year her sister Rosa signed with the Metropolitan Opera Company.



Anna Ryan, who taught Carmela and Rosa Ponselle the piano and who is now still interested in their careers.



CARMELA PONSELLE with her mother on the beach at Old Orchard, Me., where she has her summer camp.

heard in the leading role of The Girl from Brighton. In between, social, club and church singing added to my experience and helped me to go on with my study. I was then helping to support my father and mother back home in Meriden.

GOES INTO VAUDEVILLE

"Then some one heard me sing in New York and suggested that I prepare for grand opera. But I had no money. It dawned on me to go into vaudeville and clean up quickly. I did so with excellent success, finally being joined by my sister, Rosa. Our act 'went over big,' and while we were holding out for a bigger salary during an engagement at the Palace Theater, New York, Mr. Lorber, who owns the eating place opposite the Metropolitan Opera house, sent for me.

SINGS AT LORBER'S

"He asked if I would consider singing there. The salary was enticing. I took the

was well I decided to seek William Thorne. Subsequently I became his pupil and you know the rest, my engagement with the Metropolitan and now devoting my time to concert work.

COACHING WITH ROMANI

"At the present time I am coaching with Romano Romani in opera, James Massell in voice, and Mme. Pilar-Morin in dramatics. I have been engaged for twelve opera appearances with the All-Star Opera Company at the Manhattan Opera House in October. I will sing Samson and Delilah, Amneris in Aida, Santuzza in Cavalleria Rusticana, and perhaps other roles. My concert season will be larger than ever. Very shortly I shall go to my camp at Old Orchard, Maine.

LOVES MAINE

"It is a heavenly spot hemmed in among towering pines and vivid green maples with a



As she appeared in vaudeville

a day, not actually vocal work, but opera roles and concert programs.

"My greatest diversion is the study of human philosophy, but I also swim, hike, ride horse-back, and after that I feel fit for anything. I always live in the open and sleep there. Besides I also design all my stage and concert gowns and direct my own home. I plan the diet menu to preserve my health and keep in trim. So I am kept very busy. I rise at seven and retire at nine-thirty. There seems to be a system in my sense of living—then live and let live!" J. V.

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BALDWIN PIANO

Mr. and Mrs. Pfouts Complete Successful Season

Earle and Helen Carpenter Pfouts have completed a very busy and successful season and have now left to spend the summer at their cottage in Ontario.

One of the outstanding musical events of the season was the violin and piano recital given by Mr. and Mrs. Pfouts at Town Hall, New York, in March, and was so recognized



MR. AND MRS. EARLE PFOUTS, at their summer cottage in Ontario. The smiles on their faces may be interpreted as indicative of their joy at the prospect of a two months' vacation after a very busy season.

by the critics. Included on their program was the Brahms sonata in A major, which received at their hands an interpretation of the highest order, the New York World declaring that it was played with a deeper appreciation of its tender introspective character than the majority of artists bring to its performance. The critic of the Telegram was of the opinion that, although the sonata already had been played many times during the season, "Mr. and Mrs. Pfouts performed it with a truer sense of music's character than had most others," while the Sun spoke of their rendition of this work as "a musical performance."

In their many appearances, the combined playing of these two artists always is characterized by sincerity, beauty of tone and deep musical feeling, plus musicianship and

splendid technical equipment. Of Mr. Pfouts himself as a violinist, critics have been unanimous in referring to his beautiful tone as "pure, smooth, warm and mellow." At one time or another he has been praised as "a virtuoso, his staccato, beautiful trill and spiccato always making his work distinctive" (violin teacher of international renown); as "an artist of distinction," (Morning Telegraph), and as "a violinist whose facility of finger and pliability of bow command respect, and who possesses a distinct flair for finished phrasing" (New York American), all combining to place Mr. Pfouts in the front ranks of present day violinists.

Of Mrs. Pfouts' part in making their recitals the success they have been, the New York World remarked that "she proved herself a capable artist in her realm, bringing from the piano a beautiful quality of tone which blends perfectly with the violin, making their playing memorable."

Further evidence of the quality of these two artists' playing may be gathered from the fact that in their appearances on tour Mr. and Mrs. Pfouts have been reengaged in several places as many as three years in succession.

Jenia Sholkova in Recital

At Edwin Hughes' studio Jenia Sholkova was heard in a program on July 10, as the second of Mr. Hughes' regular summer master class recitals. Her program consisted of Schubert's Impromptu op. 142; two Brahms' Intermezzi ops. 76 and 119 and the same composer's Rhapsodie op. 119; the Chopin sonata in B minor; Niemann's Arabesque and Evening in Sevilla; Pich-Mangiagalli's Dance of Olaf; Rachmaninoff's Prelude op. 32 and the Dohnanyi-Delibes Naila Waltz.

Miss Sholkova is a Russian and has been studying with Mr. Hughes about five seasons. In combination with her own temperament the pianist has been developed by the pedagogue to a point far on the road of accomplishment. Outstanding in her interpretations are a positiveness and dash of spirit; these are properly offset by the ability of Miss Sholkova to modulate them and vary them by delicacy and quieter moods.

The writer was especially impressed with the development of her last group, where just such ability was displayed. In the difficult Chopin sonata Miss Sholkova gave proof of her technical proficiency; of particular beauty were the opening and third movements, especially the latter, the Adagio, which had depth of feeling as well as tone, Miss Sholkova is a vital, brilliant pianist,



LOCAL MANAGERS OF THE PHILHARMONIC CONCERTS who met recently at the home office in Detroit. James E. Devoe, at the extreme right, is the manager of the Philharmonic interests.

principally, but she is also one who has much to say and who says it with distinction.

There were many persons present to applaud her, and besides some very beautiful flowers, she was tendered commendation with insistent demands for encores; three in fact, which were executed with the same elan that makes her playing always gripping and interesting.

Before closing the writer would like to mention the Niemann works as being gems of piano literature; there is individuality and color in them aplenty, and it is indeed refreshing to find a composer of modern trend who still finds melody worth while.

Edward MacDowell Association Benefit Concert

To help raise the \$35,000 necessary to pay off the mortgage on the MacDowell property in Peterborough, N. H., the ladies of the town of Keene are planning a huge benefit on July 29. Lambert Murphy has promised to sing, Mabel Daniells will direct the excellent choral club of Keene, Thornton Wilder is going to read excerpts from the book he is writing in the MacDowell Colony, Mr. Hartwig, of the Mariarden dramatic camp, will put on a one-act play, and Mr. Gustafson will sing.

Thus far more than \$10,000 has been received through the efforts of New Hampshire women, and the last \$5,000 has been positively promised.

Philharmonic Concerts Managers Meet

A meeting of the local managers of Philharmonic Concerts was held at the home office in Detroit, June 27. Among those present were James E. Devoe, manager of the Philharmonic interests, and Setta Robinson, Mildred Forbes, Ruth Jones, all of the Detroit office; Mrs. William Logan, Buffalo, N. Y.; Agnes Steeles, Toronto, Ontario; Bex Gibney, Cleveland, Ohio; Ethily Hixson, Flint, Mich.; Mildred Koonsman, Lansing, and Marjorie MacMillan, Grand Rapids, Mich.

A discussion of the various details of selling concert attractions to the local public, publicity problems, and other items contributory to successful promotion of concerts, was followed by a luncheon at which the visiting managers were the guests of the Detroit office.

The present Philharmonic series in eight cities is the outgrowth of the first concerts given by Mr. Devoe in Detroit twenty-six years ago. The list from which the various Philharmonic attractions are selected for next season include: Kreisler, Menuhin, Iturbi, Gabrilowitsch, Kreutzberg and Georgi, Duncan Dancers, Detroit Symphony Orchestra, German Opera Company, Westminster Choir, Aguilar Quartet, Rethberg, Farrar, Case, Ponselle, Crooks, Gighi, Thomas and Segovia, also a series of Burton Holmes Travel Lectures.

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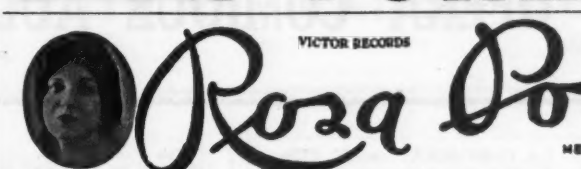
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INFORMATION AND BOOKLET ON REQUEST



THE NOTICES IN FULL

LE FIGARO, June 23, 1929

LES DÉBUTS DE MISS HOPE HAMPTON

à l'Opéra-Comique

Disons-le tout de suite : Miss Hope Hampton est une délicieuse Manon et ses débuts à l'Opéra-Comique, vendredi soir, ont été couronnés par le succès le plus éclatant. Ce n'est certes pas la première fois qu'une cantatrice américaine paraît sur la scène de la rue Favart ; mais c'est bien la première fois qu'une vedette de cinéma se révèle vedette d'Opéra.

En effet, la carrière de cantatrice de Miss Hope Hampton est toute récente. Elle était hier encore, aux Etats-Unis, une star de l'écran. Elle nous arrive, après un court passage à l'Opéra de Philadelphie ; elle nous présente, dans une image éblouissante, une chanteuse délicieuse, une comédienne experte possédant au plus haut point les plus rares qualités de sincérité et d'émotion, servies par un tempérament d'une race extraordinaire. Oui, je sais bien, il y a l'accent... mais allons donc, il ne serait pas sérieux de reprocher à Miss Hope Hampton quelques défauts, d'ailleurs pittoresques et charmants, de prononciation. De célèbres cantatrices de son pays sont venues, comme elle, se faire consacrer à Paris — pour ne nommer que Mary Garden — et nul n'a eu le mauvais goût de leur faire grief de teinter leur déclamation lyrique d'un léger accent yankee.

Donc, en dépit de son accent, Miss Hope Hampton a enlevé la salle et déchâiné à maintes reprises son enthousiasme, notamment dans la scène de Saint-Sulpice qu'elle a jouée dans la plus émouvante vérité sentimentale. Je l'ai plus aimée encore dans l'acte final où elle s'est montrée si délicieusement tendre et pitoyable. Je note encore son triomphe dans la scène du Cours-la-Reine où elle apparaît grande dame, irrésistible de grâce, d'allure, adorable de jeunesse et de beauté. Elle a la voix de la plus agréable qualité, claire comme un cristal, musical, d'une sonorité parfaite, éclatante dans l'aigu et docile dans les demi-teintes.

Voilà tout le secret du triomphe de Miss Hampton qui réalise, picturalement et artistiquement, une apparition exquise.

ANDRÉ NÈDE

LE JOURNAL DES DÉBATS,
June 23, 1929

Les Débuts de Miss Hope Hampton à l'Opéra-Comique

Miss Hope Hampton, qui a débuté vendredi soir à l'Opéra-Comique dans le rôle de Manon, arrivait à Paris précédée d'une réputation flatteuse. Après avoir été une brillante star cinématographique, elle avait fait en Amérique une carrière non moins brillante dans l'opérette, puis dans l'opéra-comique. Elle compte aujourd'hui parmi les plus grandes vedettes de l'Opéra de Philadelphie.

Empressons-nous de dire que son succès a été immédiat et éclatant. Dès son entrée, une salle archicomble lui fit une ovation, tant on avait la vision de l'héroïne idéale de Massenet. La beauté, l'éclat, le charme de Miss Hampton lui avaient déjà assuré le triomphe que sa voix ravissante devait confirmer tout au long de la soirée. A l'acte du Cours-la-Reine, surtout, on a admiré la pureté de son organe à la fois puissante et caressante ; à l'acte de Saint-Sulpice, le tempérament dramatique de Miss Hampton s'est révélé, et enfin, au dernier acte, on a pu constater la sensibilité et la force émotive de la célèbre chanteuse américaine.

Si l'on considère que Miss Hampton dut être incontestablement gênée par un accent qui, pour n'être pas désagréable, constitue cependant une difficulté de plus, il faut convenir que nous nous sommes trouvés devant une artiste de classe, qui, si elle restait à Paris, serait vite adoptée par les habitués de la rue Favart.

HOPE HAMPTON

"MANON WINS OPERA COMIQUE AUDIENCE'S APPLAUSE"

PARIS EDITION CHICAGO TRIBUNE HEADLINE

PARIS-MIDI, June 23, 1929

Ce n'est pas sans curiosité qu'on attendait les débuts de la jeune Miss Hope Hampton, dont le cinéma nous avait appris la beauté et que maints articles venaient de célébrer. . . Non, ce n'est pas sans curiosité, ni sans crainte, que nous sommes allés, l'autre soir, entendre cette nouvelle Manon. Et nous avons été éblouis, ravis. . . Miss Hope Hampton est délicieusement jolie et fraîche. Comédienne adroite, sensible et spirituelle, cette délicieuse blonde aux yeux candides est aussi une chanteuse experte, dont la voix ravissante — sans grande ampleur mais très pure — coule fraîche et facile comme l'eau d'une petite source. . . Si sa tessiture n'exige pas un médium très développé, Miss Hope Hampton se rattrape dans les notes aiguës qu'elle atteint sans effort et avec bonheur. La gentillesse de cette Manon, son léger accent d'outre Atlantique — qui n'est gênant que dans certains duos — l'intelligence et l'originalité avec laquelle elle a composé son rôle, l'exquise façon dont elle conduit sa voix menue lui ont valu un succès d'excellent aloi et fort mérité.

Les débuts de Miss Hope Hampton nous ont permis, par ailleurs, d'assister à une représentation ordinaire de l'Opéra-Comique. Nous sommes si souvent tombés sur un mauvais soir, un mauvais soir d'été. . . Nous ne ferons donc grief à personne d'une présentation sans éclat, dans une mise en scène pourtant animée et honorablement au point. Mais comme les robes de Miss Hope Hampton semblaient magnifiques auprès de celles de ses infortunées camarades.

LE MATIN, June 23, 1929

Une jeune artiste américaine, Miss Hope Hampton, vient de faire sa scène de l'Opéra-Comique d'excellents débuts que le public a accueillis avec enthousiasme. Douée d'un soprano sonore, aisé, musical, bien posé, conduit avec goût, la cantatrice interprète délicieusement son rôle et elle semble, par ses agréments physiques, sa grâce à coquetterie, le personnage même d'une œuvre où se redonne le clair génie du théâtre lyrique français.

JEAN PRUDHOMME

LA COMOEDIA, June 23, 1929

Une belle artiste américaine

MISS HOPE HAMPTON

reçoit dans "Manon" la consécration et l'hommage de Paris

Il y a avait vendredi soir à l'Opéra-Comique une chambrée des plus élégantes. L'élite de la société parisienne et de la colonie américaine s'y était donné rendez-vous. Cette élite avait hâte d'entendre Miss Hope Hampton, qui, hier encore star très applaudie et très fêtée du Cinéma, s'était, après deux ans d'études, adonnée à l'art musical et consacré à l'interprétation des chefs-d'œuvre de la musique française. Redoutable épreuve, à laquelle on reconnaît bien là le tempérament audacieux, l'énergie et le courage de la race américaine, qui tout de suite va au plus difficile. . . Manon ! Quelle artiste française, la mieux douée, la plus choyée, n'a voulu aborder ce rôle où toute la grâce de Paris, toute la délicatesse du sentiment français au dix-huitième siècle se sont donnés refuge à la plus grande satisfaction d'auditeurs et de spectateurs de choix ! . . .

Miss Hope Hampton, disons-le tout de suite, a magnifiquement triomphé de toutes les difficultés, et lorsque le rideau est tombé sur le dernier acte, douze rappels, accompagnés de jets de fleurs lancés des gradins populaires, marquaient son beau succès.

Jolie à ravir, costumée et parée à souhait, détaillant son interprétation avec une charme où le léger accent étranger de l'artiste ajoutait ce je ne sais quoi d'étranger et de piquant qui fit jadis la fortune de Mary Garden, incarnant à plaisir — et avec quelle vérité — dans la fraîcheur de ses seize ans, la tendresse, l'enjouement, la passion heureuse ou malheureuse de son héroïne, Miss Hope Hampton fut mieux que le régal des yeux. Sa voix claire, bien timbrée, au registre élevé, pur et nuancé, fit merveille, en particulier dans l'acte de Saint-Sulpice, si difficile à interpréter pour une artiste étrangère.

Mais d'ores et déjà, nous avons tenu à saluer ici dès aujourd'hui son beau talent et à enregistrer le très vif succès personnel qu'elle a obtenu vendredi sur la scène de l'Opéra-Comique, enlevant ainsi les conditions les plus brillantes, la consécration de l'élite musicale et de ce Paris qui ne s'incline avec sincérité que devant le talent réel et l'incontestable beauté.

LA VOLONTÉ, June 23, 1929

Une crainte nous prit, lorsque la rumeur publique nous apprit que Miss Hope Hampton, prix de beauté à quinze ans, était une star de cinéma, et que sa carrière de cantatrice était des plus récentes. Ne va-t-elle pas, pensions-nous, faire des différents changements de Manon un sorte d'exhibition, une façon de sketch à transformations au ralenti, si l'on peut dire ? Or, il faut écrire sans tarder qu'il n'en fut rien ; Miss Hope Hampton témoigne du louable souci de chanter d'abord. Mais peut-on l'empêcher d'être exquisément jeune et jolie ? Elle n'a guère plus de vingt ans, elle est élancée, s'habille avec un goût rare ; elle est tout particulièrement comédienne — et c'est, même en faisant la part parfois de quelque d'ailleurs agréable déformation cinématographique.

Cette jeunesse triomphante, irrésistible, de Miss Hope Hampton, est trop vraiment jeune pour connaître toutes ses ressources, mais il est difficile ne point pardonner quelque inexpérience technique devant un tel sourire ! . . . Cette jeunesse-là, voyez-vous, nous n'étions plus accoutumés, et il faudra bien que nos Manon à nous s'y réaccoutument. Cette jeunesse-là dégage un charme direct, spontané, et n'est point pourtant dépourvue de toute expérience ; il est des moments qu'on retiendra, et pour lesquels Miss Hampton doit être remerciée : Elle la charmante scène de l'entrée de Des Grieux. Le chevalier monologue, et Manon se tait, rêveuse. . . Miss Hope Hampton nous a montré ce que peut, là, un don de comédie peu commun, des ressources de vie extrêmement riches et délicates, servies par une vénéusté adorable.

GILBERT MAUROY

L'EXCELSIOR, June 23, 1929

UNE NOUVELLE MANON A L'OPERA-COMIQUE

On ne saurait rêver apparition plus exquise que celle de Miss Hope Hampton sur la scène de l'Opéra-Comique.

Elle y fit ses débuts vendredi soir dans le rôle de Manon. On ne peut décrire l'écran pour la scène avec plus de grâce. Car Hope Hampton, nul ne l'ignore, était une vedette de cinéma, une de ces stars qui vous charment et dont nous ne voyons que l'image mobile. Or, c'est bien la première fois qu'une star se révèle grande chanteuse d'opéra. . .

Oui, grande chanteuse, bien que la carrière de Miss Hope Hampton soit relativement récente. Elle arrive à Paris après avoir déjà brillé sur la scène de l'Opéra de Philadelphie, et Paris a consacré vendredi son succès mérité. Miss Hope Hampton est une Manon exquise et désinvolte, et elle est en même temps que la plus gracieuse des apparitions la plus séduisante des chanteuses. Elle possède ces qualités essentielles et si rarement unies : la sincérité, la technique, l'art de l'émotion. Une voix admirablement posée, souple, disciplinée, une allure, une race extraordinaires.

Est-ce pas un joli geste que ce geste des étrangers qui viennent interpréter nos chefs-d'œuvre dans notre langue ? Et n'est-ce pas un touchant hommage ?

Miss Hope Hampton a d'ailleurs remporté le triomphe qu'elle n'osait attendre.

La scène de Saint-Sulpice, celle du Cours-la-Reine, tout le dernier acte lui valurent des rappels et des ovations. C'est que Miss Hope Hampton se montre tour à tour tendre, pitoyable, émouvante, c'est qu'elle est toujours d'une grâce souveraine et d'une grande allure. C'est qu'elle joint à sa beauté naturelle et au prestige de sa jeunesse une voix de la qualité la plus sûre et la plus dactyle, une voix éloquente et musicale, profonde et harmonieuse, joliment timbrée et admirablement menée. C'est enfin que Miss Hampton, apparition plastiquement ravissante, voix sonore, éclatante et fraîche, joue avec son cœur autant qu'avec son art.

EXCERPTS FROM THE TRANSLATIONS (See Opposite Page)

LE FIGARO

Hope Hampton is an exquisite Manon, and her debut at the Opera Comique was crowned by brilliant success. This is not the first time that an American singer appeared at this theater, but it is certainly the first time that a veteran of the cinema revealed herself as a veteran of opera. . . . She presents to us a delightful singer with a dazzling personality, an expert actress possessing in the highest degree the rarest qualities of sincerity and emotion, added to a temperament of an extraordinary kind. . . . Hope Hampton lifted the audience to great enthusiasm, especially in the scene of Saint-Sulpice which she played with touching sincerity. I liked her still better in the final act, in which she showed herself tender and pitiable. I also noted her triumph in the scene of the Cour-la-Reine, where she appeared as the grande dame, irresistible, graceful, alluring and adorable in her beauty and youth. She has a voice of most agreeable quality, clear as crystal, musicianly, of a perfect sonority, especially in the high registers and mellow in the lower ones. This is the secret of the triumph of Miss Hampton, in whom is found, artistically and picturesquely, an exquisite apparition.

LE JOURNAL DES DEBATS

Miss Hampton, who made her debut at the Opera Comique in the role of Manon, arrived in Paris preceded by a flattering reputation. . . . Her success was immediate and brilliant. From her entrance the crowded house gave her an ovation, because one had the ideal vision of the heroine of Massenet—the beauty, the charm of Miss Hampton already had assured her the triumph which her ravishing voice confirmed during the entire evening. In the act of the Cour-la-Reine above all, one admired the purity of her organ, which was at the same time caressing. In the act of Saint-Sulpice the dramatic temperament of Miss Hampton was revealed, and in the last act one saw the sensibility and the dramatic force of the celebrated American singer.

LE PETIT BLEU

The theater was crowded with listeners who came to hear the interpretation of the role of Manon. Miss Hampton was a dream of a Manon, deliciously lovely, gracious, with harmonious gestures, beautiful, and with magnificent costumes. . . . From the vocal standpoint, her interpretation was excellent. The young artist controls a voice of a naturally agreeable timbre that has a great deal of ease and poignancy. She possesses some ravishing high notes. . . . Miss Hampton won a difficult battle. She was warmly applauded, and this applause was largely merited.

L'AMI DU PEUPLE

. . . Fresh from her cinema laurels, Miss Hampton made a debut in Manon. From the time she appeared she conquered, thanks to the charms of an exquisite, fragile and appealing beauty, enhanced all the more by the sumptuousness with which she was surrounded. . . . She possesses the essentials.

TRIUMPHS IN PARIS

"SCORES HIT IN MANON ROLE"

PARIS HERALD

PARIS-MIDI

It was not without curiosity that we attended the debut of Miss Hampton, of whom the cinema had already shown us her beauty. . . . We were, however, charmed and allured. Miss Hampton is exquisitely lovely and fresh. A sincere actress, spiritual and sensitive, this delicate blonde, with candid eyes, is also an expert singer whose ravishing voice runs easily and smoothly like the water of a little fountain. . . . The intelligence and the originality with which she performs her role, the exquisite fashion with which she uses her voice, brought her a well merited success. The costumes of Miss Hampton seem truly magnificent.

LA COMOEDIA

There was at the Opera Comique a most elegant gathering. The elite of Parisian society and of the American colony were there. They had gone to hear Hope Hampton, who, after having been greatly applauded in the cinema, had given herself to the art of music and consecrated herself to the interpretation of the masterpieces of the French school. . . . Miss Hampton, we may say immediately, had a magnificent triumph over all difficulties, and at the time the curtain fell on the last act, she had twelve recalls, accompanied by bouquets of flowers which were thrown on the stage from all parts of the theater. Lovely to look at, dressed and costumed as one might desire, her interpretation was enhanced by charm, wherein the delightful foreign accent of the artist had much of the piquancy which made the fortune of Mary Garden, bringing to life with the freshness of her years the tenderness, the joy, the happy or unhappy passion of the heroine. Hope Hampton was more than just what appeared to the eye. Her clear, well timbred voice, which is also pure and well modulated, did marvels, particularly in the act of Saint-Sulpice, which is so difficult for a foreign artist to interpret.

LA VOLONTÉ

. . . Miss Hampton is no more than twenty years old, and she is beautifully formed. She dresses with a rare taste, and she is above all a fine actress. This is a lesson from which many of our applauded performers could learn much. . . . The triumphant and irresistible youthfulness of Miss Hampton is perhaps "too youthful" to definitely know all of her resources, but it is difficult not to forgive certain technical deficiencies before her delightful smile. We had no longer been accustomed to such youthfulness, and it is such youth which has a direct and spontaneous charm. . . . There are many moments which one will remember, and for which Miss Hampton must be thanked. . . . Miss Hampton showed us that she is the possessor of rare ability and to have resources of an extremely rich life, adorned by an adorable beauty.

L'EXCELSIOR

One could not dream of an apparition more exquisite than that which Hope Hampton presented on the stage of the Opera Comique. One could not have deserted the films for the legitimate stage with more grace than did Miss Hampton. . . . Yes, she is a great singer, despite the fact that her musical career is a recent one. . . . Miss Hampton is an exquisite and intriguing Manon, and she is at the same time the most gracious of apparitions and the most seductive of singers. She possesses essential qualities which are rarely united: that is, sonority, technic and the art of emotion; a voice admirably placed, supple, well disciplined. She is alluring. . . . Hope Hampton had a triumph which she herself had not expected. The scene of Saint-Sulpice and that of the Cour-la-Reine brought her recalls and ovations. Besides Miss Hampton showing herself to be tender, pitiable, touching, she is always of an extraordinary graciousness and of a great allurements. She joins to her natural beauty and the appeal of her youth a voice of a most sure quality, an eloquent and musical voice, profoundly harmonious, nicely timbred and admirably guided. In the last analysis Miss Hampton is a ravishing apparition, with a sonorous and fresh voice, who performs with her heart as well as her art.

LE MATIN

A young American artist, Hope Hampton, made an excellent debut at the Opera Comique, and the public received her with enthusiasm. Gifted with a sonorous soprano, musical, well placed and guided with taste, the soprano deliciously interprets her role, and she seems, by her graceful physique, her grace, her coquetry, the true personage of a work in which is reflected the real genius of the lyric French theater.

MISS HAMPTON ALSO SANG MIMI IN LA BOHEME AND A
2ND PERFORMANCE OF MANON AND HAS BEEN OFFERED
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Ralph Angell Enjoys Panama

Ralph Angell, who accompanied San-Malo on his concert tour of Panama, returned recently after a two months' trip. He was most enthusiastic over Panama, particularly Panama City, which he says has more to offer in the way of beauty and interest even than Havana.

Mr. Angell sailed on April 6, stopping off for three days in Havana, which he visited for the first time. Next he and his party landed at Cristobal, where their baggage was passed through without any trouble. The President of Panama then placed a special train at their disposal. They were in Panama City four or five days prior to San-Malo's first concert. The two concerts took place in the National Theater and drew a brilliant

Angell a royal reception. The theater was filled, with people standing in all the aisles. It is so warm there that everything has to



Left to right: Top row—The little church at Aguadulce where San-Malo gave the first concert ever given there; center row—(left) National Theater, Panama City, where San-Malo gave two concerts and later a third free to Labor Union members who could not afford to buy tickets, (center) Ralph Angell, (right) the San-Malo family on board the S.S. Pastores just before sailing for Costa Rica; lower row—(left) landslide that the San-Malo party experienced in Costa Rica, (right) how some natives live in Central Panama.

audience. The President of Panama, many government officials, the American governor of the Zone and numerous Americans were present and gave Messrs. San-Malo and

be in the open air, so, as all doors and windows of the theater were opened, the traffic was stopped during the concert; traffic passing back and forth would have ruined the concert. The mass of people standing in the street around the theater joined in the enthusiastic reception given the violinist and his accompanist. A week later a second concert was offered, with a new program, and again enthusiasm reigned.

After that the concert party went to San Jose, Costa Rica, and this Mr. Angell calls one of the most marvelous trips of his career. It is an over-night boat ride from Panama, and the view of the bay and ap-

proaching island next morning was exquisite. San Jose is situated on the top of the mountain at a height of 5000 feet. The continual washing away of the shore line and a wild river that winds its way down the mountain constantly produces landslides. The railroad is closed about half the time and it is nothing unusual for a train to be caught by a landslide.

On their way back from San Jose, the San-Malo party experienced a severe landslide which necessitated their getting out of the train and walking several hundred yards across soft mud. Planks were placed down for the passengers to prevent their slipping down into the mud to their knees. These boards were terribly slippery owing to the sudden rain. An army of men got long poles and carried the trunks on their shoulders. It took four hours to unload the baggage from the disabled train to the relief of one standing near by. When the men slipped, men and trunks had to be pulled out of the mud. After the relief train had left, there was a second landslide just where the train had stood a few minutes before. Not so long ago a landslide made the road impassable for six weeks and eighty people were killed or injured.

After San Jose, the party returned to Panama for a concert in the little town of Aguadulce, about two hundred miles to Panama, to which they motored. The San-Malo concert was the first ever to have been given there, and, as there was no hall, the old priest gave them permission to hold the concert in the church. Needless to say, it was packed, with people standing in the streets.

Mr. Angell says there are great possibilities for the concert business in Panama, where there is as yet little music. According to the pianist, there is a real appreciation and love for it.

San-Malo was scheduled to play in several other cities of northern South America, but revolutions and other things interfered, so he gave two concerts in the American Zone and a third one in Panama City free to the labor union members, who couldn't afford the price of a ticket to the other concerts.

V.

to conclude negotiations for the initial American tours of the following well-known artists and organizations: Mary Wigman, noted German exponent of a new school of rhythmic dancing; Vincente Escudero, Spanish dancer, well known for his brilliant flamenco dances, as well as for his spontaneity, rhythmic invention, and virtuosity; Youshny's Blue Bird, a company of Russian actors and singers whose modest beginnings in Berlin in 1921 have proved the inspiration of countless Russian revues; the Don Kosaken Chorus, a Russian male chorus under the leadership of Serge Jaroff (during the past three years, this organization, numbering thirty-six men, has given fifty-two concerts in Berlin alone, each one of which has been a sensational success); Glazounoff, and the Russian Opera Company, now playing at the Theatre des Champs Elysees in Paris.

Before leaving Berlin for Paris, Mr. Hurok entertained the musical wing of the German press as well as all the resident representatives of the New York press (including the Paris editions of American newspapers).

D.

Curci Play Well Received

On July 3, at the Royal Theater Mercadante in Naples, Italy, Gennaro Mario Curci's play, *Barbara*, had a brilliant premier, according to cabled reports. It was well received by the audience and the press spoke highly of the drama. In September it will be produced in Finland, either in Turku or Abo, with Annie Mork, the well known Finnish actress, in the title part. The latter was sent to America for a year by her govern-



ELVIRA CACCIA-CURCI,

wife of Gennaro Mario Curci, who will take the principal part in his play when it is produced in New York next fall. (Photo © by Elzlim.)

ment and has been playing guest performances throughout the country. While in New York she met Mr. Curci, read his play, and was so impressed with it that she decided to have it produced by the Experimental Theater in her native country.

Mr. Curci is now holding a special summer vocal class at his New York studios.

Hurok Engages European Artists

Sol Hurok, who recently assumed the management of the German Grand Opera Company, has been in Berlin for the past three weeks in the interests of that organization, and outside of those artists re-engaged for the second American tour whose names were published before Mr. Hurok's departure from the States, he has engaged a number of new artists whose abilities and achievements abroad now guarantee this young company a personnel of soloists ranking with the best in German repertory.

Among those already engaged by Mr. Hurok are: Hubert Leuer, of the State Opera, Vienna; Karl Braun, of the State Opera, Berlin; Gotthold Ditter, of the Civic Opera, Berlin; Franz Egenieff, of the Civic Opera, Berlin; Waldemar Henke, of the State Opera, Berlin; Hans Erwin Heu, of the Royal Opera, Copenhagen; Marguerite Baumer, of the Civic Opera, Berlin.

In addition to his activities in the interests of the above organization, which included the purchase of new scenery, costumes and properties as well as the assembling of a technical staff, Mr. Hurok has found time

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cipal Attractions of Week
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MANON, JULY 6

RAVINIA.—Massenet's Manon, with Bori and Chamlee in the leading roles, drew a huge audience to Ravinia. General Director Eckstein was judicious in presenting the two Manons—that of Massenet and the one of Puccini—during the first weeks of the present season. Even though the two operas are based on the same story, the episodes in each are quite different. The Italian librettist, probably in order to make Lescaut a still greater blackguard, chose to make him the brother of Manon, while in the first version he is only her cousin, and as such is looked upon with less disgust, even if his profession was that of a sort of white slaver in a century when that sort of trade was most lucrative.

It is also most interesting to hear those two operas given with the same heroine, as otherwise comparisons would have to be made and this would in some way detract so far as the portrayal is concerned.

One may note that, generally speaking, it is always the first interpreter of the role that is right; likewise, Massenet's Manon has generally been considered more popular than Puccini's. Though many other composers than the two mentioned have tried their muse with the same subject, including Halevy, Balfe and Auber, the only two today in opera repertory are those mentioned in this review. Massenet's opera, being first performed in 1884, antedated the Puccini work by several years, and as before stated, coming second, the latter did not reach quite the vogue of the Massenet opus; likewise, the La Bohème of Leoncavallo never obtained the same success as that of Puccini due to the reason that the version of Puccini had already been accepted when that of Leoncavallo first saw the limelight.

Bori is as excellent in the Massenet work as in the Puccini. Though naturally enough her Manon wears the same face and the same figure, in Massenet's she is more sympathetic and far less the modern "gold-digger." Sweet in the first act, she was no less sympathetic after her degradation in the second, and she reached a high note of pathos and tenderness in the St. Sulpice scene, while many felt sorry for the creature Bori represents so well as she dies in the last act in the arms of her lover, one of the most faithful gentlemen in a century where noblemen's hearts were as changeable as Chicago's winds.

Bori was beautiful to look on, and her song entranced the ear. She sang gloriously, and without fearing contradiction we might state that this season Bori sings better than ever in her most successful career. The voice has taken on much volume without losing any of its clarity and roundness. It was a big night for the diva, who was feted to the echo by an intelligent and responsive audience.

Chamlee, who has recently returned from Europe, where he achieved great success, has profited by his stay abroad, and his Des Grieux is even more refined than heretofore. His beautiful voice has golden tones that would melt an icy heart. He sang with great nobility, with much force and also with much suavity; and one remembers his singing of the dream and of the St. Sulpice aria among the most gripping moments of the evening. His success was on a par with that of Bori, and that means that it reached the point of hysteria among the auditors.

Leon Rothier sang with much unction the role of the Count; Desire DeFrere was a jovial Lescaut, one of the rogues in the operatic gallery of sinister men; George Cehanovsky was an excellent De Bretigny; Jose Mojica an unsurpassable Guillot; and in Margery Maxwell, Gladys Swarthout and Philene Falco the three demi-mondaines of yesteryear had as fascinating interpreters as though those three young women belonged to that coterie of movie stars that have their pictures taken more because of their beauty than their talent.

Hasselmans was at the conductor's desk, and for the most part he had smooth sailing; but rough weather was encountered in the second act when some of his tempi seemed either too slow or too fast for the singers on the stage, and this detracted somewhat from an otherwise perfect performance. Hasselmans, however, knows the Massenet score, and his reading was highly enjoyable and illuminating. In conclusion it must be said that it is a long time since Massenet's Manon

has been heard in these surroundings under such fine auspices and with such a cast as the one assembled by the management of Ravinia.

AIDA, JULY 7

A second performance of Aida brought out the same excellent cast which had recently presented it, with Elisabeth Rethberg, Giovanni Martinelli, Ina Bourskaya and Giuseppe Danise in the four important parts.

LOUISE, JULY 8.

Louise was given again on Monday night as an extra performance with Gall, Johnson, Claussen, Rothier and others who had given such an admirable performance during the first week of the season.

IL TROVATORE, JULY 9

Real lessons in the art of singing were delivered to the many students that nightly assemble at Ravinia by several of the singers cast in Il Trovatore. Elisabeth Rethberg has not only one of the most brilliant dramatic soprano voices to be heard anywhere today, but she is also one of the most skillful lyric artists, and she knows how to use her voice so well that she is equally at home in coloratura passages, lyric arias or in a dramatic part. Her voice, beautifully guided, can soar to highest altitudes without any seeming effort, and as Mme. Rethberg knows

how to sing, her low tones are large and round and the medium voice is as perfect. Thus, one can in truth write that she has a perfect scale without any break, and added to all those qualities there are others worth mentioning. The gifted soprano always sings true to pitch, she uses her lips to articulate correctly, she phrases with musical understanding and her exquisite taste is also reflected in her acting. All these virtues were manifest throughout the performance of Trovatore, and as Leonora Mme. Rethberg scored one of the biggest successes in her Ravinia career. It is also pleasurable to report that Mme. Rethberg, always beautiful to look upon, was even more so in the gorgeous costumes that she wore with that elegance that is hers and that deportment that should be copied, as it defies all criticism.

Martinelli was the Manrico and he, too, made a big hit with the public, which especially delights in those clarion-like tones that Martinelli knows how to project and which always bring the house to his feet. Martinelli also looked very good and his handsome carriage was much remarked by the gentle sex. He shared equally with Mme. Rethberg in the success of the night.

Another master singer, Giuseppe Danise, was cast for the role of the Count Di Luna;

(Continued on page 25)

Open Sessions of the Kansas City Master Classes of Madame Schumann-Heink and M. Dumesnil Attract Attention

KANSAS CITY, Mo.—West Hall of the Kansas City Horner Conservatory of Music was crowded to capacity on two July mornings in response to an invitation given to the public by Charles F. Horner, president: on July 2 to attend an open session of the master class in piano of M. Dumesnil, and on July 5 an open session of the master class in voice by Mme. Schumann-Heink.

The auditors consisted chiefly of students, professional musicians, and patrons of art; the lessons were carried on just as if only the class were present. Chopin was the composer under discussion for the piano class. Preludes, ballades, and a polonaise were played by various pupils and carefully and constructively criticised both by teacher and pupils; certain mistakes were corrected and passages improved upon, much to the delight of the audience, whose enthusiasm burst into spontaneous applause. In leaving the classroom, singers, violinists, as well as pianists, all agreed on the value of such a class to students of all branches of music.

On July 5, another group of listeners assembled, eager to know something of the great diva's work as a teacher of a master class. Opening with The Star Spangled Banner, a tribute to the national holiday of the day before, led by Madame and lustily sung by all, there followed a brief resumé of the work accomplished in the preceding weeks. The lesson for the day was Richard Wagner and his operas. The class was carried back in spirit to Bayreuth at its zenith,

when Wagner, the great master musician, was conducting his famous festivals. Intimate personal experiences with the master and his wife, Cosima Wagner, and their colleague, were recounted, and many anecdotes of musicians famous in musical history, who were the loved friends of Madame Schumann-Heink, created an atmosphere for the program which followed, and one that will never be forgotten by anyone fortunate enough to be present.

Ever anxious to "give honor where honor is due," Mme. Schumann-Heink was very careful to announce the name of the town and teacher of each one performing, with the exception of Mrs. Birk of Grand Island, Neb., and Mary Rose Barrons of Kansas City, Mo., who were in her last year's class. Schumann-Heink claims these two as her pupils, though the former work of even these two was given proper credit. In her clever way Madame explained that in these few weeks she was simply "a musical broom sweeping out and brushing up."

Arias from Wagnerian operas, which had been carefully coached by Josephine Vollmer, accompanist for Madame Schumann-Heink, were sung by the following members of the class: Mesdames Birk, Bryant, Camman and the Misses Myer, Bradley, Klahm and Barrons. The lesson closed with the Rhine Maiden Chorus effectively sung by Charlotte Metzner of Cincinnati, Grace Ellen Hopkins of Neodesha, Kans., and Mme. Birk. E. M. H.

Cincinnati Zoo Opera Company Scores in Third Week's Performances

Martha and Love of Three Kings Vie for Favor

CINCINNATI, OHIO.—The Zoo Opera Company's productions of Martha and Love of Three Kings vied with each other for first favor with the audiences. The performance of Martha in the title role, supported by Coe Glade as Nancy, Herbert Gould as Plunkett, Ralph Errolle as Lionel, and Natale Cervi as Sir Tristan, was a sparkling production. There was a corps d'esprit which made for one of the loveliest presentations of this delightful opera, and the audiences responded by thronging the Zoo's out-of-door theater.

William Tyroler directed with skill and a flair for this type of music that brought to mind his directing of Die Fledermaus in last season's repertory. The cast was well balanced, the artists were in excellent voice, the costuming and scenery were very fine, so that the enthusiastic audience continuously insisted on applauding; especially did it clamor for an encore of The Last Rose of Summer. Gould, as Plunkett, completely won the audience with his fine conception of the role and with his droll humor, especially in the famous Porter song. Errolle's Lionel was perfectly sung and acted and Coe Glade's rich contralto added very much to the pleasure of the performance; she is a very welcome newcomer to the Zoo Opera Company. The lively chorus gave splendid support. The spin-

ning wheel quartet and M'Appari won untainted praise from audience and critic alike.

The second opera of the third week was The Love of Three Kings, Montemezzi's monumental work, noted for its orchestral score and the great dramatic demand made upon the singers. But the group assembled for this task by Van Grove was equal to every demand. Mabel Sherwood, who is one of the few dramatic sopranos in the country capable of singing the difficult role of Flora; Italo Picchi, who surpasses in the role of the blind King Archibaldo; Forrest Lamont, as the lover Avito; Mario Valle as the husband Manfredo, with Giuseppe Cavadore singing Flaminio, were the artists who cast such a spell upon the audience that applause stopped the performance more than once, and curtain calls were more numerous than before. Sherwood rose to her part dramatically and vocally. Italo Picchi's art is great and Lamont and Valle added their artistry to the performance and shared in the honors of the evening. It was a memorable evening in the history of the Zoo Opera Company!

For the Fourth of July a spectacular ballet under the direction of Paul Bacchellor was featured, and Giuseppe Martino-Rossi, whose fine baritone is a pleasure to hear, was the concert artist of the program, singing several groups of songs and arias. M. D.

Season Begins at the Hollywood Bowl

Molinari Inaugurates Summer
Series of Symphony Concerts
—15,000 Present on Opening Night

LOS ANGELES, CAL.—The opening of the Hollywood Bowl Symphony concert season was given a particular and added interest in that it also inaugurated the two weeks' conducting of the noted Italian conductor, Bernardino Molinari. The 15,000 music lovers that gathered for the first night enjoyed a concert which ran with exceptional smoothness and finish, considering the short time given to rehearsal under Molinari. The Corelli Suite for string orchestra alone, while not a brilliant opening, was interesting and was followed by Beethoven's First Symphony No. 1 in C major. After the intermission came the Scherzo from Tchaikovsky's Fourth Symphony, Respighi's Pines of Rome, and two selections from the Symphonic Suite by Mule in which for a brief time the voice of Mme. Molinari was heard.

The conductors for the season are: Molinari, for the first two weeks; Goossens, for the next four, and Bruno Walter for the last two. They will have greater opportunity with the orchestra than when each conductor had but a few nights to impress his artistry upon the orchestra. Molinari electrified his audience when he last appeared in the Bowl with his fiery and artistic readings. This year the audience, which usually runs for the cars with the last note of the concert, remained to give the conductor an ovation which made the hills ring, and shows his hold upon his hearers. The outlook for this season is more brilliant than ever. B. L. H.

News Flashes

Die Meistersinger Acclaimed

(Special telegram to the Musical Courier)

Cincinnati, Ohio, July 16.—Magnificent performance of Die Meistersinger opened fifth week of Zoo Opera season with Isaac Van Grove directing. Karl Jörn, substituting on short notice for Forrest Lamont, who suffered from laryngitis, won a great triumph. The audience applauded enthusiastically, finally shouting its acclaim of Van Grove and his excellent company. Leading roles were sung by Karl Jörn, Fred Patton, Henry Scott, Robert Ringling, Themy Giorgi, Yvonne Bonheur and Constance Eberhard. House is sold out for coming week, hundreds of reservations coming from out of town. Marie Dickore.

Oscar Ziegler Delights Ithaca

(Special telegram to the Musical Courier)

Ithaca, N. Y., July 16.—Oscar Ziegler received an ovation at an informal concert given in the Conservatory Little Theater here tonight. The pianist played a program including the Petrarcon Sonnet No. 104 of Liszt, the Appassionata Sonata of Beethoven and Schumann's Carnival. He completely captivated this large audience, which consisted mainly of students of music and musicians. E.

Unusual Success for Kathryn Ross in Italy

A cable has been received to the effect that Kathryn Ross, dramatic soprano, had great success at her recent appearance in Trovatore at Pesaro, Italy. The city of Pesaro is a distinct Italian musical center and the birthplace of Rossini; thus Miss Ross' success was unusual.

Shavitch Accepts Moscow Post

Cabled word has been received from Moscow that Vladimir Shavitch has accepted the offer as first conductor of the Moscow State Opera House which will take effect in March of 1930. He will conduct Walkure, Tristan, Boris and Salome, and produce two new operas.

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NEW YORK JULY 20, 1929 No. 2571

Very soon it will be timely to start a revival of the music of Stravinsky and Schoenberg.

Professional music critics, especially, should remember that Wagner wrote a prelude to the Meistersinger, not an overture.

The composer of the famous "Melody in F" was Rubinstein, not Rubenstein. Will our contemporaries—especially the musical ones—please note?

The total eclipse of jazz still seems a long way off. Observers of the musical heavens report that there are as yet no signs of even a partial eclipse. The saxophone continues to moan its unholy music over all the spheres, and the drum to sound its insistent rhythms throughout the cosmos.

Music schools all over the land have just put forth a large new crop of young performers, composers, and teachers. Good wishes go out to the brave band and may they realize all their hopes and lose none of their illusions. The music school graduate of today is a better equipped person than ever before in the tonal history of our land. Each year sees better work done by our youthful teachers and concert artists, and they are contributing vitally to the progress of the American musical cause.

Nikolai Orloff exemplifies Ralph Waldo Emerson's definition of genius—"the capacity for infinite labor." While many another pianist is vacationing, he appeared nine times in London during June and the early part of July. August will see the piano virtuoso active in Holland and Cologne. September and October will be spent concertizing in Scandinavia, Finland, the Baltic States, Poland and the Netherlands. France and Great Britain will hear him in November and December, and January will see him back in the United States.

The ethereal quality of music has little if anything in common with the aerial sounds emanating from advertising (or any other kind) aeroplanes. Edwin Franko Goldman has written Mayor Walker that his band concerts on the Central Park Mall and on the Campus of New York University are disturbed by the frequent appearance of such air craft, and His Honor has referred the matter to Police Commissioner Whalen for characteristically prompt action. A few nights ago Mr. van Hoogenstraten was forced to interrupt a Stadium concert when an advertising plane flew over the Lewisohn Stadium at a perilously low altitude. Little did the conductors of the last

generation dream of the vicissitudes in the life of their successors!

Song is the first symptom of intoxication in an Irishman. Then follow sobs, fight and somnolence.

An unforgettable moment musicale—Melba singing in the II Re Pastore aria by Mozart, with Joseph Joachim playing the violin obligato. Berlin, circa 1899.

The latest in new music is the recent publication in the quarterly of modern composition entitled *New Music*, and edited by Henry Cowell, of a song for soprano with accompaniment for flute and clarinet. No piano. It is merely a trio for flute, clarinet and voice. The poem is by Richard Barnefield (1574-1627) and the music is by Aaron Copland.

The Musical Quarterly, now edited by Carl Engel, who succeeded the late O. G. Sonneck, has just appeared and is as interesting as ever. It is to be regretted, however, that Mr. Engel's duties as president of G. Schirmer, Inc., apparently interfere with the preparation of his department, Views and Reviews, which was always most entertaining.

The Christian Science Monitor of June 26 printed a glowing account of a visit to the Gloucester home of John Hays Hammond, Jr. It is a home worth visiting, for much of the stone and wood work was imported from Europe and dates back to the middle ages. A wonderful home it is, and notable, too, from the fact that it contains much of musical interest and is the headquarters of the Hammond Research Corporation.

Of interest is the recent report, deriving from the Eastman School, of Seashore tests that have been made there during the past eight years and have demonstrated beyond reasonable question or doubt that the finger of psychological judgment may be infallibly pointed to musical talent in youth, or the lack of it. Perhaps the day may come when that finger will point at an infant in the cradle and say: That is a Beethoven! What a press-notice for advertising purposes that would make!

The South Mountain chamber concert, given recently by Mrs. Coolidge in her Temple of Music by Willem Willeke and his associates, renews the feeling of regret that one cannot escape from by reason of the fact that the Coolidge festivals are no longer to be given in Pittsfield but are now to be removed permanently to the Library of Congress, Washington. That is a delightful place, but there is an atmosphere in the Berkshire Hills in the autumn that it is impossible to find in any city.

Napoleon went from Paris to Moscow. All along the road he was successful, but he failed dismally in the sombre Russian city, and was forced to make an ignominious retreat. Vladimir Shavitch left Syracuse, N. Y., last February and arrived in Moscow in May. In Berlin, where he conducted the second half of the Symphony Orchestra season, he achieved memorable triumphs. In April he duplicated the success as guest conductor of the Philharmonic Orchestra of Bucharest. Thence he proceeded to Moscow, where he appeared at the head of the Soviet Philharmonic in fifteen concerts. His success was so great that he was offered the first conductorship of the Moscow State Opera. He accepted, and will start his duties in that distinguished post in March, 1930. All this goes to prove that art, science and industry are the only weapons with which to conquer the world—not swords, bayonets and cannon.

People who think themselves ill-used if they have to listen to bad or indifferent music should re-read their history and ponder on an incident in the career of Mary, Queen of Scots. The lady in question had just returned to her native land after a long residence in France. She was not overjoyed to come home, nor were the dour Scots very delighted to welcome their gay and Catholic ruler, but they evidently decided to make the best of it, and so turned out to serenade her on her first night in Edinburgh. The Sieur de Brantome, a member of Mary's French retinue, says bitterly that the serenade was given by "500 rascals with vile fiddles and rebecks," who sang "in bad accord" a medley of "discordant psalms." The queen, however, must have resolved, for once, to be diplomatic, for John Knox's account says: "The melody lyked her weill," and not only that, but "She willed the same to be continewed some nightis after." Life wasn't all beer and skittles for a sovereign, even in those days.

Is America Musical?

An article by David W. Guion, in the Southwest Review, is entitled *Is the Southwest Musical?* It begins: "To what extent is the Southwest, Dallas in particular, musically conscious?" Mr. Guion's answer to that question applies equally well to any other part of America except, perhaps, to cities largely populated by newcomers from continental Europe.

Mr. Guion speaks with scorn of Musical Dallas! He says "We will not listen at all to any performer who does not come from far away with a vast press-agent reputation." Is the same not true of every other place in our great musical (?) land? Does the artist need advertising? The answer is obvious.

"The majority of our people," continues Mr. Guion, "are more interested in cheap diversissements than in real art. The impossible movies and vaudeville are crowded. . . If we are to improve this pitiable condition we must have intelligent understanding and thorough co-operation by the forces that are able to cope with it. My plea is . . . for the development of musical consciousness in the United States."

How can this musical consciousness be developed? How else than by propaganda? Advertising! Every great advance in this country is brought about by advertising. We are a country of advertisers. We may not have musical consciousness but we most surely have advertising consciousness. Our people "read, mark, learn and inwardly digest" the advertisements as do no other people in the world.

That is the reason why America is advancing so much faster than any country in the world is advancing today or ever has advanced in the past. We are almost universally literate; we are avid of new ideas. Any worthy thing can be "sold" to Americans if properly advertised.

Has music ever been properly advertised in this country? Never. Even individual artists have rarely been properly advertised, and as for Music as a whole, what has been done for it in a big way through advertising? Almost nothing. The National Bureau for the Advancement of Music has done wonders with limited funds, but the hands of its director have been tied and what has been accomplished is a mere nothing compared with what is being done in other fields of national advertising.

Mr. Guion says: "The average citizen who fails to attend concerts does not do so because he is essentially incapable of appreciating and enjoying them, but because of a deep-seated and stubborn feeling that classical music is esoteric, highbrow, alien."

Further on he states: "All influence should be brought to bear on radio stations to include good music in their programs."

The radio stations are far too wise to do anything of the kind just because of that "deep seated and stubborn feeling that classical music is esoteric, highbrow, alien."

It is not "up to" the radio broadcasters to educate the public. Advertisers who buy radio time want the largest possible audiences. Mr. Guion himself acknowledges that the "impossible movies are crowded" and that "the majority of our people are more interested in cheap diversissements than in real art."

The solution is, of course, to educate our people to a point where they will like classical music. How is that to be done except through advertising? And who is to pay for the advertising? Music lovers,—people vitally interested. Do such people do anything whatever to support propaganda in music?

Complaint is cheap. Lots of it is given away. None of it buys anything. The man who inveighs most vigorously against conditions is likely to be the very man who refuses to spend a nickel, or even a cent, on the support of real, effective advertising propaganda. That is the reason why America is making musical progress slowly; those who claim to be most interested in that progress are, with notable exceptions (and Mr. Guion is one of the exceptions), unwilling to spend anything to aid it. If each one of our music lovers would spend only five dollars a year to aid music propaganda, just think what results could be attained!

Variations

By the Editor-in-Chief

Chicago, July 12

Rene Devries, general representative of the *MUSICAL COURIER*, who spends some of his time in Chicago, takes especial pleasure in seating me opposite him and expatiating on the subject of advertising and publicity, which, with the *sine qua non* of merit, are to him not only the slogan but also the gospel of success.

Devries knows that I think as he does about the advantage and even necessity of displaying one's wares, artistic and otherwise, and therefore I earnestly believe that he uses me for practise to sharpen the logic and persuasiveness of his business oratory, much as a pugilist boxes and wrestles with a stuffed figure in order to give accuracy and force to his blows.

I consider Devries a mighty authority on advertising. He not only has made it a life study in the way of thought and practical application, but he loves it intensely as well. The combination is irresistible.

At our latest luncheon meeting, Devries set forth several new developments in the advertising aspects of the *St. Louis Dispatch* and the *Chicago Tribune*, and then came to his pet specialty, advertising in musical papers.

That is a subject which Devries treats as an entomologist does a rare beetle or a prized butterfly on the end of a pin, tenderly, enthusiastically, proudly. The entomologist never tires of giving you the benefit of his treasured knowledge. Neither does Devries.

Fixing his keen, hypnotic eye on me, Devries said: "Do you know, it is my firm and unalterable belief that musicians are lucky to be permitted to advertise in musical papers. Doctors are not allowed to insert cards or business announcements in medical or other papers, and neither are lawyers. Recently in Chicago the medical association passed a resolution forbidding the names of physicians to appear in the classified telephone directory. Many remarkable doctors who are known only locally would have a national and even an international reputation if they could use newspapers to advertise their successful cures, treatments and operations. The Mayo brothers in Rochester achieved their great world renown only after the newspapers began to discuss their operations on famous persons. The Mayo merits doubtless were the same before they became public figures, but only a handful of persons in the immediate vicinity of those remarkable brothers knew of their unusual gifts and aptitude. The same might be said of Dr. Lorenz, Dr. Steinach, Dr. Koch, and Dr. Pasteur. The hydrophobia serum of the last named would not now be benefiting all the world had not the press of the universe spread the tidings of what that remarkable scientist was accomplishing in Paris. His colleagues everywhere disbelieved in him; the medical society of Paris ridiculed and insulted him. It was the press that saved his great discovery to mankind and made his fame secure throughout the ages.

"I could cite the case of an employee of the *MUSICAL COURIER* in Chicago, who was saved from sudden death by Dr. S. C. Hogan. He performed an operation so unusual and successful that the detailed news about it should have been advertised all over the land. As it is, Dr. Hogan received some local praise and it is to be hoped that his remarkable feat will result eventually in extending his practise here materially.

"Doctors are warmly desirous of publicity, for they need it badly. They hunger to have their names in the daily papers, even in the *MUSICAL COURIER*, when they treat well known musical performers, especially opera singers. Who will soon forget the prominence won by his doctors when they handled Caruso during his mortal illness? And the medicos who attended Valentino's last days? And what wonderful publicity is going to those physicians who for weeks have been issuing the signed bulletins that are cabled to all ends of the earth, about the suffering King of England?

"Doctors often accept without charge patients who are afflicted with strange or unusual diseases. A cure would mean newspaper discussion; perhaps even headlines. Doctors seek rich patients for the same reason; to be associated with great names means reflected renown.

Lawyers often take sensational cases without a fee. Everyone knows why."

Devries speared a quartered tomato boldly as though he were Dr. Mayo lancing something or

other, and continued: "I say, therefore, that musicians should be very happy to have at least one paper which possesses an international reputation, the *MUSICAL COURIER*. They get to be known from country to country and though directly they might not see any results, indirectly their advertising is bound to bring them either dates or pupils, as no one who is not known can ever expect to draw either pupils or the public or the managers.

"Some musicians might say that Paderewski, Kreisler, and several others do not advertise at the present time. This is true, but the advertising they did in the *MUSICAL COURIER* years ago helped to place them in a high position before the public. And if the *MUSICAL COURIER* would not let the world at large know what such men as Paderewski and Kreisler are doing, it would be known only locally.

"To make my point clearer: If today some one should ask me, 'Where can I reach Paderewski or Kreisler. I will pay him \$100,000 to return to this country for one concert,' I could not give their address. I might say that they were in Switzerland, or in Vienna, or in Warsaw, or in Paris, but this would only be a guess and the date would be lost. Now, during the musical season you and I are asked time after time by managers where they can reach such and such an artist. If that artist does not advertise, even with the best of intentions on our part to help the manager, we could not give the address and often a date has been lost. Managers knowing that the *MUSICAL COURIER* is well informed in matters of this kind, may think less of the artist and often communicate with another. That is what I mean by indirect results. The date was secured by the advertiser without the name of the paper being mentioned and one date was lost because the address of a non-advertiser could not be furnished.

"Musicians are lucky because they can tell their whereabouts through a medium such as the *MUSICAL COURIER*. They can also relate their success to managers by reproducing articles from the daily press, as throughout the world the verdict of the critics is accepted as bona fide. We judge the merits of an artist by what the critics say. We attend a big football game because the experts tell us that such and such a player is a star. If the press had not written up 'Red' Grange, the games at the University of Illinois would not have been attended as conspicuously as they were. The boxing experts tell us the names of prize-fighters worth patronizing. Papers such as the *Racing Record* and *Racing Form* have experts who tell us the names of the best horses. We even put our money on such horses. The best known (best advertised horses) draw the throngs.

"Musicians cannot draw unless they are endorsed by the experts. Teachers who never have their names in musical papers stand little chance of making more than a mere living, and if they do that they are doing very well indeed.

"There are in this country more than 350,000 men and women who are classified as professional musicians and not one per cent. of them are known within a radius extending two hundred miles from their home bases.

"Many in that list could boast of unusual teaching or performing ability but through their lack of advertising initiative, their qualifications remain generally unknown.

"In former generations pupils went to Leschetizky, to Marchesi, to Vieuxtemps, to Liszt, because those names were the best known in the world. Beethoven studied with Haydn because Haydn was the great musician of his time. You will say that advertising was not practised extensively in former times, because of lack of facilities and mediums. Advertising in the very earliest periods was by word of mouth, and what a slow and tedious process it was!

"Bach's works were neglected for a century after his death. It was not until the well advertised Mendelssohn rediscovered and acclaimed and performed the *St. Matthew Passion*, and the well advertised Liszt put the Bach organ and piano pieces on his recital programs, that the mighty master rightly and finally came into his own.

"You know, of course, that the Vienna, London, Paris, Leipsic, Berlin and Dresden papers carried many advertisements in their day—paid advertisements I mean—of Haydn, Mozart, Beethoven, Mendelssohn, Paganini, Chopin, Liszt, Brahms, and Wagner.

"If those men and their publishers and managers advertised in the times when newspaper publicity was

in its mere infancy, what should the musician do today when advertising has become a science and an art in itself and a necessity beside? The answer is obvious. Am I right, therefore, when I say that modern musicians are lucky to be allowed to advertise in the *MUSICAL COURIER*?"

"You are, without a question," I assented sincerely.

Devries, who had left half his luncheon untouched, took the check and paid it, a proceeding which nevertheless I thought only just under the circumstances.

In looking over the repertoire of technical studies for piano, with which I am renewing acquaintance for my classes here, I came across the late Rafael Joseffy's *School of Advanced Piano Playing*, a volume I had not seen for a long while. Again it struck me that the work is filled with prodigious lore and I cannot understand why teachers and students give the volume a cold shoulder. It ranks with the most important technical treatises ever compiled.

Czerny, Cramer, Clementi, Tausig, Liszt—all those compilers of five finger exercises for unjointing the ten fingers have easily been passed by Joseffy. In his book he provides practical preparation for every technical difficulty that exists, and with uncanny omniscience some of his studies seem to presage a fearful form of piano technic yet to come. Certain it appears that the latest reforms and innovations, as he presaged, have since his day been along the lines of rhythmical variety. Chopin was the first to point this path and Brahms followed it. Then came Busoni, Godowsky, and Jonas.

In the chapter called Rhythmic Studies, Joseffy gives us an idea of what the next great innovator will be like. The Richard Strauss of the piano is overdue. We have had no great piano music since Brahms gave us the two books of Paganini Variations, the F minor sonata, and some of his Intermezzos and Capriccios, to say nothing of the Rhapsodies in G minor and B minor.

How would you like to play a passage consisting in the right hand of triplets for the fourth and fifth fingers against even eighth notes for the thumb and second fingers; and in the left hand, triplets for the thumb and second fingers, against even eighth notes for the fourth and fifth fingers? That would leave the third finger of both hands unoccupied, would it not? Joseffy hates unoccupied digits, so he lays these third fingers gently on an inconvenient black key, asks you to press down and hold these tones, and with the other eight fingers perform the miracles already described. The effect is exhilarating. You discover that your fingers do not belong to you, and that they have absolutely no connection with your brain—all scientists and piano doctors to the contrary notwithstanding. You look sadly at the two squirming octopi that serve you as hands, modulate quickly into a Kuhlau sonatina, and play it with passion and speed.

Joseffy's book is full of such little technical jests. Try some of them on your piano. (Schirmer publishes the book.) And then by way of gentle relaxation, dig into a few of the finger twisters in Alberto Jonas' *Master School of Piano Playing* and wind up with the volumes on double notes by Moszkowski and by Moriz Rosenthal. (Joseffy had a hand in the last named, too.)

Posers asked me by students recently:

"Would you say that modernistic music has no style?"

"Do you consider that the sonata form is becoming obsolete?"

"Why did Beethoven write so badly for voice?"

"You say that when a modernistic composer calls his work 'Blind Cats' or 'Circles' you are rarely reminded either of blind cats or of circles. Why, then, do you accept as authentically descriptive the motifs with which Wagner tags his personages and their doings?"

"How would you rank Prokofieff?"

"Which books shall I read in order best to equip myself as a music critic?"

And speaking of critics—always a fruitful theme for discussion recalls what Balthazar Gracian once cruelly said of them in his *Art of Worldly Wisdom*: "But many have such a scent that amid a thousand excellences they fix upon one defect and single it out for blame as if they were scavengers."

More gently, Lady Winchelsea (To the Nightingale) wrote:

"Criticise, reform or preach,
Censuring what we cannot reach."

And here is a specimen of that rara avis, a critic

quite candid about his own ignorance. The excerpt, which was handed to me by an embryo reviewer, has also the breeziness of absolute novelty. Its writer is the editor of the Hillsboro News, in Hillsboro, Ill. Here is his delightful résumé:

"We have received a copy of a song, When First We Met, published by E. F. Droop & Son, Washington, D. C. The words are by Clinton F. Bliss, junior editor of the News, and the music is by Miss Bessie Brown, of Shelbyville. We did not know, until we received the song, that Clinton had become a song writer. It shows what a baleful influence a couple of winters in Washington may have on a young, unmarried man."

The other evening a discussion arose as to whether little Yehudi Menuhin is to belong to that small class of musical wonder children—like Joachim, Wieniawski, Hofmann, Mozart—whose fingers do not outrun their minds, and who by some strange process as they grow older manage always to remain as phenomenal as they were.

Music has had very few prodigies of that kind. In most of the youthful performers, the budding artistic life has been burned out by the fierce white rays of publicity.

One of the participants in our discussion declared that the majority of the great musicians were children of precocious mind. That is an assertion very easily disproved by a list which almost anyone can set up for himself. Besides, the small number of successful musicians form but an infinitesimal portion of the vast armies of persons whose musical purposes were prematurely broken and whose lives were left in the rough.

The affirmative arguer cited Carreño, who played in public at 12, Rubinstein at 11, Liszt at 9, and Joachim at 11. In more recent times, said the same gentleman, there were Josef Hofmann, Otto Hegner, Paula Szalit, Raoul Koczalski, Mischa Elman, Jean Gerardy, Jascha Heifetz, Arthur Hartmann, and Bronislaw Huberman. Even so, the point is not proved.

One cannot help wondering, anyway, whether such early musical gifts are of outstanding significance when compared to the astounding precocity in early youth of men like John Stuart Mill, Hugo Grotius, Philip Melancthon, and Torquato Tasso. And what shall one say of a Christian Heineken (born in Lübeck, Germany, 1721), who in his fifteenth month began the study of history, at three years had learned Italian, and at four knew from memory the five books of Moses? And then there was the uncanny Bavarian who learned to read in his third year, spoke three languages in his fifth, and at eight read the Bible in Hebrew!

These boys died young, but it is a question whether their accomplishments were not more remarkable than all the juvenile piano and fiddle playing in the world.

After all, musical reproduction has not too much to do with learning. Why then, should many children not be musical? And they are. But a strict view of the question makes one wonder whether Mozart, the creator, was not the only real musical child prodigy that ever lived?

My recent quotations from Tappert's collected abuse of Wagner results in D. T.'s letter, which asks whether I ever read what Bret Harte had written to his wife while he was abroad, about Tannhäuser. I promptly searched and found this, in T. Edgar Pemberton's Life of Harte:

"My first operatic experience was Tannhäuser. I can see your superior smile, Anna, at this, and I know how you will take my criticism of Wagner, so I don't mind saying plainly that it was the most diabolically hideous and stupidly monotonous performance I ever heard.

"I shall say nothing about the orchestral harmonies, for there wasn't anything going on of that kind unless you call something that seemed like a boiler factory at work in the next street, and the wind whistling through the rigging of a channel steamer, harmony. But I must say one thing! In the third act, I think, Tannhäuser and two other minstrels sing before the king and court to the accompaniment of their harps—and the boiler factory. Each minstrel sang or rather declaimed something like the multiplication table for about twenty times.

"Tannhäuser, when his turn came, declaimed longer and more lugubriously and ponderously and monotonously than the others, and went into 'nine times nine are eighty-one' and 'ten times ten are twenty,' when suddenly they all drew their swords and rushed at him. I turned to General von Rauch and said to him that I didn't wonder at it. 'Ah,' said he, 'you know the story, then?' 'No, not exactly,' I replied. 'Ja wohl,' said Von Rauch, 'the story is that these minstrels are all singing in praise of love, but they

are furious at Tannhäuser, who loves Venus, for singing in the praise of love so wildly, so warmly, so passionately.' Then I concluded that I really did not understand Wagner."

Here are two other letters just received:

State College of Washington, Pullman, Wash., July 6, 1929.

Dear Variations:

I am a faithful reader of Variations. I am fond of the MUSICAL COURIER as a whole, but particularly enjoy your witty comments and clever expressions.

In two recent issues of the MUSICAL COURIER, your hands became slightly confused. You quoted the Bible as saying, "Let not thy right hand know what thy left hand doeth," instead of "Let not thy left hand know what thy right hand doeth." (Matthew VI:3). Perhaps you intended this as an example for pianists who follow the precept too closely.

With best wishes,

PAUL P. KIES.

Fleck Piano School, Denver, Col., July 3, 1929.

Dear Variations:

In your valued publication of May 18, you state you wish to get in touch with surviving pupils of Anton Rubinstein. Inasmuch as in my stay in the St. Petersburg Conservatory I had the privilege to be a member of the master's piano classes in 1888-89, I can justly claim to be one of his pupils. During the same time Arnold Volpe studied in the Conservatory, also Erick Meyer Helmund, E. von Grabill, Platon Brunoff, and a host of others, mostly Russians, whose names I have forgotten, as I was one of the youngest members of the class. This was Rubinstein's last year in St. Petersburg.

Any additional information will be gladly furnished, if it can be of any use to you.

Very sincerely,

EDWARD B. FLECK.

Next to a fool and his money there are few things that part sooner in New York than the average concert and the music critic.

While New York was talking—and still is talking—about a new opera house, Chicago is building one, to be ready next November.

An old time Bostonian says that he remembers the Boston Symphony Orchestra when it was nothing but Koussevitzky.

Some modernistic composers think that the key to success with their music is not to use a key.

LEONARD LIEBLING.

Tuning in With Europe

England's Permanent Opera

Opera in England is to be made a permanent all-year-round affair. This does not mean the consummation of Sir Thomas Beecham's Imperial Opera project (still said to be maturing), but it is probably indirectly due to his pioneer work and his eighteen months' propaganda campaign. It is "hard lines" that others should reap the benefit of his ideas, but everything is fair, it seems, in love and opera. The underlying idea of the present scheme is the same as Beecham's, and what it lacks in grandeur of conception it makes up in practicability and financial solidity. It comes as a complete surprise to the public at large, and being the outcome of a lucky combination of circumstances it has, to those who have a flair for that sort of thing, all the earmarks of predestined success.

Covent Garden the Center

The two things that directly contribute to the realization of this dream of generations are: (a) this year's financial success of the international opera season at Covent Garden, and (b) the definite breakdown of the British National Opera Company, which was to have formed the nucleus of Sir Thomas Beecham's scheme. The Covent Garden Syndicate at present functions for ten weeks of the year, but its overhead expenses—in part at least—continue for twelve months. The British National Opera Company has been touring the country for seven years and has on its hands leases of theaters throughout the provinces for an autumn tour. It has come to the end of its resources and cannot fulfill these obligations. Very well, Covent Garden will take over the tour, reorganize the company and operate it from the logical center, namely Covent Garden itself. That justifies an all-year-round existence.

A Name to Conjure With

The men who have financed Covent Garden for the past two seasons are willing to finance the new company, and that should go a long way to ensure success. Moreover, a "Covent Garden Opera Company" will draw better in the provinces than a B. N. O. C. Covent Garden is a name to conjure with in Great Britain—and not only there. The company will give opera in English, but it will also have the benefit of guest appearances by international stars

who have appeared at Covent Garden, and so the English provincial will hear opera which, if bilingual, will come nearer to real "grand opera" than anything he has ever heard before. Also, there will be a permanent orchestra and a permanent conductor, John Barbirolli.

After Covent Garden, What?

According to present plans, however, the company will not confine its activities to the provinces. It will have an annual season in London itself, so that London, which has now evinced its increased appetite for opera, will have both kinds—English and international. Presumably these seasons will take place at Covent Garden, as long as that historic house still stands. When it is pulled down nobody knows what will happen, but with a permanent company catering to a permanent public, the question of a new opera house becomes comparatively simple.

A National Opera

The upshot of the whole thing will be that England will have one opera concern which supplies opera both to London and the other towns according to their needs. It will be a "national" opera, and it will satisfy both requirements—opera in English and opera in the original. And it will give native singers the opportunity for a real career: they will be able to start in the English company and graduate to Covent Garden; the two companies will cooperate and will be able to fuse their elements. All of which is what Sir Thomas Beecham dreamed of but was able to present to the public only in a nebulous way.

A Brand New Company

The manager of Covent Garden, Col. Eustace Blois, who will be the director of the new company as well, is very anxious to have it understood that the new company will really be a new company and will have nothing to do with the defunct B. N. O. C. except that it inherits its mission. Nevertheless it is certain that not only some but many members of the old company will be members of the new. England is not so rich in operatic material that it can stamp a new company out of the ground. But there will certainly be a reshuffle. There will be young blood and there will be a new discipline. A new and thoroughly professional spirit will have to animate the new enterprise, and what has been done at Covent Garden can be done outside. The English public has at last awakened to the desire for opera and it is evidently going to have it. C. S.

RAVINIA

The Chicagoan carried the following editorial about the Ravinia Park opera season and Louis Eckstein:

"This is the season for praising Ravinia. So—

"There is a man in Chicago whose summer hobby costs him \$7,500 a week. His name is Louis Eckstein, and his amusement is being gate-keeper to an Elysian Fields. He shares his pleasure with the community; he runs a paradise for the refreshment of the civic soul.

"Ravinia has an enchantment that transcends the art of opera. A spirit of serene ecstasy unrelated to musical melodrama broods over that bosky garden on the North Shore. The sharp angles of Chicago life are smoothed away, and overtones of the millennium are in the air. The place seems like a dream of the future in an H. G. Wells romance, peopled by gentle demi-gods in a state of beatitude.

"Opera, the most flamboyant and delirious of the arts, could not achieve this effect alone. The roots of Ravinia are concerned with opera, but the beauty evoked there flowers upward toward a magic sky. Moonlight and starshine are a part of it, and all the mysterious music of summer is its accompaniment. The katydids, talking like trolls among the trees, belong to it as much as the divas upon the stage. A generation of Chicagoans has found contentment at Ravinia; perhaps in some occult fashion their mood haunts the environment. It has become Chicago's Sacred Grove.

"And Ravinia is Louis Eckstein. A hobby that costs \$7,500 a week deserves the more impressive rating of a passion; and he has toiled over the place with passionate devotion. The annual deficit has been merely incidental to a much more extravagant expenditure of time and energy. He has worked like a lapidary over a great gem, re-cutting, polishing, adding new facets until the perfection of a crown jewel should be achieved. More than any of the singers who have appeared there, he is Ravinia's artist.

"He could run a steam yacht for that amount of money, Mr. Eckstein was once told.

"I suppose so," he answered. "But it happens that I'm a bad sailor."

Readers' Forum

Frederick W. Wodell Answers

Editor, The Musical Courier:

This being the vacation season, I will "fall" for the invitation to a discussion found in Mr. George S. Madden's article printed in a recent issue of the *MUSICAL COURIER*. I like the spirit of the article. Unlike some articles by others, it is in part constructive, rather than merely fault-finding, or complaining in tone.

I wonder why Mr. Madden did not go on and show the "eighty per cent of singing teachers" he refers to as wrongly believing that the "vocal cords" "do produce sound" exactly and in helpful detail wherein and why they are "in error." I once read a book by an Englishman named White, in which the theory was propounded that not the vocal cords, but the sinuses, are the sources of vocal tone; also I read that at one time a teacher in California had the idea that vocal tone originated in the lungs or at the diaphragm, or something of that sort. A Boston dentist published a book in which the idea was set forth, as I recall it, that one breathed with one part of the lung for one sort of tone, and with another part of the lung for another type of tone. I read not long since that a Parisian doctor, or physiologist, had satisfied himself that the vocal cords have nothing to do with the origination of vocal tone. All of which is very interesting, if true.

Now Mr. Madden evidently places himself in the twenty

per cent minority on the question as to the function of the vocal cords in tone production. Let me ask him what his pupil cares about that? She wants to know what to do and how to do it, in order to make the most of her natural endowment for singing. He knows he can give her this without mentioning the vocal cords, as such, in any way whatever. And this is the "Art" of teaching singing. It cannot be denied that in the past, and at the present, teachers have succeeded and are succeeding in helping students of singing to become good singers without emphasizing to the student the functions of either of the following: the larynx, the soft palate, the epiglottis, the "false vocal cords or breath bands," the "true vocal cords," the diaphragm—to name a few parts mentioned in "scientific" discussions of singing.

Mr. Madden makes an admirable suggestion in his last two paragraphs, when he writes of a gathering of "honest and sincere" teachers of singing who shall discuss fundamentals, or attempt to do so, by practical demonstration before the assemblage, their faith by their works, and submit the results to a vote of all present as to their success, or otherwise. I do not think the suggestion a very practical one, knowing from many years' experience in attending and speaking before gatherings of vocal teachers, what is the mental attitude of the average vocal teacher toward his work, but I think it admirable nevertheless, and conceived in the proper spirit.

Does Mr. Madden think he knows of a Moderator who could keep such a discussion within proper and practical bounds—hold the speakers to the point at issue, and bring matters to a vote free from prejudice, one taken "on the merits" as disclosed?

I, for one, would go a long way, and sacrifice valuable time, if necessary, to take part in just the sort of a conven-

tion for discussion as the one suggested by Mr. Madden. Always provided that the topics for discussion were settled by a Committee, and circulated in print beforehand, accompanied by the names of said Committee, and of two men and one woman, members of the profession of acknowledged standing in this country, and two professional music critics, who should serve at each session, as an "Appeal Board," to whom might be submitted any question arising between the Moderator and any member on the floor.

Naturally the first thing to be done in preparation for the actual discussions is to agree, through a Committee appointed for the purpose, upon a common sense, "dictionary" definition of the technical terms to be permitted in the discussion. Walter Bogert, of the American Academy of Teachers of Singing, could give valuable information on this matter. Without such definition the discussion would not be going ten minutes before a speaker would be using a technical term in one sense, and many of his hearers understanding it in quite another sense. And again—chaos.

The medical men show the vocal teachers the way. They meet in association regularly to discuss technical questions decided upon beforehand. They tell of technical processes which were "successful" as such, though "the patient died," of intelligent research and experimentation based upon present knowledge. Did ever any one hear a vocal teacher, in public, describe one of his "failures" and ask for help from fellow professionals as to the point at issue? Yet why not? Every good teacher learns something while teaching, to the very last lesson he gives.

Very truly yours,
(Signed) FREDERICK W. WODELL

Boston, Mass., June 11, 1929.

Stadium Fans Like Gershwin's Music

Conductor Van Hoogstraten and His Orchestra Also Offer Other Treats During the Week—Audiences Enthusiastic

JULY 8

George Gershwin's *An American in Paris* was introduced by Mr. Van Hoogstraten to Stadium patrons on July 8, and the patrons were most pleased to meet him. For he is a very entertaining gentleman, and his doings in the French capital are described by the composer in his happiest fashion.

Throughout the musical story the progress of the hero is clearly discernible in the droll, jazzy themes that Gershwin knows so well how to handle, his homesickness is depicted in a "blues" of genuine sentiment. The workmanship and the tonal quality of the piece are quite on a par with the composer's notable achievements in his *Rhapsody in Blue* and his piano concerto, in which he endeared himself to Stadium patrons two seasons ago. Prolonged applause by more than 5000 pairs of hands brought bows and smiles from the composer, who was present. The rest of the program consisted of Brahms' *Academic Festival Overture*, Debussy's *Fetes and Beethoven's Seventh Symphony*, all played in true Philharmonic style.

JULY 9

Following the introduction of Gershwin's *An American in Paris* the night before, Mr. Van Hoogstraten gave a symphony by Prof. Burlingame Hill, of Harvard, its first Stadium performance on July 9. Other numbers on the program were Weber's *Oberon* overture, Richard Strauss' *Don Juan* and Tschai-kowsky's *Casse Noisette Suite*. Prof. Hill's symphony, which was played in New York by the Boston Symphony Orchestra in April, 1928, is a serious, well written piece of absolute music, in three movements. In these days of modernism in music it was gratifying to know that there are still a few composers who are writing music for music's sake rather than in the interest of sensationalism. The composer has things of import to say, and he says them with the ability of the musical professor that he is. His work was enthusiastically received.

JULY 11

July 11, Van Hoogstraten presented two works entirely American in theme. Thousands of musical enthusiasts listened with rapt attention, evidencing their pleasure with prolonged applause. The well known *Symphony From the New World*, by Dvorak, was the first offering on the program, a fine example of the composer's homage to America, one that always meets with grateful and spontaneous acceptance. For the second half, Ernest Bloch's *America* was heard for the first time at the Stadium and was greeted with lively applause. In the finale the orchestra was joined by the choruses of the Choral Symphony Society of New York and the New York University Summer School. This work has been previously reviewed by the *MUSICAL COURIER* on the several occasions of its performance during the past season.

JULY 12

On July 12, an all but capacity crowd assembled to hear a varied and appealing program beginning with the *Ruy Blas Overture* by Mendelssohn, the *Ballet Suite* in six episodes by Max Reger, and the stirring Spanish *Rhapsody* by Chabrier. The *Unfinished*

Symphony of Schubert opened the second half, this number calling for an encore. Van Hoogstraten graciously responded with the *Spinning Song*, from *Midsummer Night's Dream*, by Mendelssohn, and this in turn had to be repeated.

In closing, the delightful mood of the evening was further enhanced by the splendid performance of Strauss' *Till Eulenspiegel's Merry Pranks*.

JULY 13

The next evening, for the esthetic pleasure of about 9,000 persons, the divine master of Bonn again enchanted all with the picturesque fascinations in the *Pastoral Symphony*. The celebrated Fifth *Symphony* of Tschai-kowsky brought to a close an evening devoted to the so-named old school; a school of music so full, however, of the vital essences of cultural and spiritual stimulus.

Ravinia Opera

(Continued from page 21)

he gave a veritable lesson in singing, in stage deportment and especially in diction. Singers who articulate well popularize themselves with those who are conversant with the language, as it is interesting to follow the text; and this is made easy by such clear diction as that of Danise. For the rest, he sang with his usual artistry and scored heavily after his aria, which was sung with great eloquence. We might differ with Mr. Danise as to the costume he wears in this opera, but why quarrel with him when he gave us such a treat? If his garb was as strange as the plot, we care not, only that for those who do not understand the Italian, the subject must have been even more difficult to grasp, as one can not very well fathom how Leonora mistook the Count for Manrico, without a helmet, but there are so many incongruities in *Il Trovatore* that if the music were not so beautiful this opera could be made one of the best farces among opera comedies.

Julia Claussen was the Azucena, which she acted with much conviction and understanding. Thrilling was the manner in which she played the part and she sang some of the music beautifully. To report faithfully even about a contralto who is so much admired, we must mention the fact that some of her tones were unclear; but this might have been due to a slight cold. Her best singing was in the duet with Martinelli, both artists soaring to a high peak of vocal artistry and completely electrifying the audience, which recalled them time and time again in one of the greatest receptions ever accorded artists at Ravinia.

The balance of the cast was most adequate and Papi's reading of the score was according to tradition—a good example to follow.

L'AMORE DEI TRE RE, JULY 10

L'Amore dei tre Re was repeated with the same excellent cast heard last week.

MARTHA, JULY 11

Flotow's tuneful opera was presented with a cast including Florence Macbeth as Lady Harriet; Gladys Swarthout as Nancy; Mario Chamlee as Lionel; Virgilio Lazzari as Plunkett; Vittorio Trevisan as Sir Tristan, and Louis D'Angelo as the sheriff, with Louis Hasselmanns conducting.

It seems that the season spent in Europe by the popular tenor, Chamlee, has been most beneficial, as he has returned to the scene of his former successes in greater form than ever before. Endowed with a lovely voice, Chamlee has gained in giving distinction and style to any role entrusted to him, and his Lionel may well be placed among his very best roles. He was feted to the echo and won the lion's share in the esteem of the public.

It is also pleasurable to state here that

Gladys Swarthout made a distinct hit as Nancy. Here is a young singer, recently engaged to make her debut at the Metropolitan next fall, who has well earned the honor of going to that famous opera house. Miss Swarthout has a glorious voice, which is heard at its best in the low and high registers, as her medium is yet a little weak, but she is a young woman, and with age and further study she is bound to occupy a high place among leading singers of the day. She is beautiful to look upon, and her marked progress as an actress shows that she is intelligent, and that she soon will have the operatic technic entirely at her command.

Florence Macbeth sang the title role in her usual impeccable fashion. The other roles were well handled by the regular Ravinia interpreters, and if special mention is here made of Trevisan, it is due to the fact that once more the king of the buffos was in his element as Sir Tristan, and a great deal of the success of the night reflected upon him.

RENE DEVRIES.

First Berkshire Chamber Music Concert

The first of a series of ten chamber music concerts to be given this summer at Mrs. Frederick S. Coolidge's Temple of Music on South Mountain, Pittsfield, Mass., was given on July 14, by the South Mountain String Quartet. Willem Willeke, formerly of the famous Kneisel Quartet, is the cellist and leading spirit of the organization. His colleagues are: Karl Krauter, first violin; Edwin Ideler, second violin; Conrad Held, viola. The program consisted of piano quartets by Brahms and Schumann, and the String serenade by Beethoven. Margaret Bacon, of New York, was the assisting pianist. A large and distinguished gathering enjoyed the music.

I See That

Aida will be the "opener" at the Chicago Civic Opera on November 4. In the cast will be Rosa Raisa (Aida); Cyrena Van Gordon (Amneris); Charles Marshall (Rhadames); Cesare Formichi (Amosaro); Virgilio Lazzari (Ramfis); Chase Baromeo (the King). Giorgio Polacco will conduct.

Rosa Ponselle has finished her Covent Garden season and is summering in Switzerland.

Mischa Elman is spending the summer in France with his family.

Andres Segovia returns for his third American tour in January.

Harold Bauer is vacationing at St. James, L. I.

La Argentina returns for an American tour in October.

Frank Sheridan, American pianist, has been invited to play Beethoven's Emperor concerto at the Beethoven Festival in Vienna, October 1 and 2.

Frederick Stock, conductor of the Chicago Symphony Orchestra, with Mrs. Stock, passed through New York last week en route to Europe.

Mme. Merle Alcock, Metropolitan contralto, has been engaged to sing in a performance of Verdi's *Requiem*, with the Handel and Haydn Society of Boston, next spring.

The Berlin Festival was a success artistically and financially.

Tito Schipa was cheered in Milan.

Dr. William C. Carl will spend the summer in Paris.

Adelaide Fisher is now under the management of Betty Tillotson.

Charles Maduro's composition, *Morena y Sevillana*, was played by Dorothy Peterson at Alexander Berne's advanced pupils' recital recently.

Claudia Muzio, former Metropolitan opera star, is to marry Renato Liberati, son of a Roman clothing merchant.

Gina Pinnera sang at the Paris home of Baron Maurice Rothschild on June 30, before a large gathering of the elite.

Elsa Alsen, dramatic soprano, is to have several guest performances with the Philadelphia Civic Opera Company next season.

Dorsey Whittington is holding a summer master class at Winthrop College, Rock Hill, S. C.

On July 31, Franz Kaltenborn will conduct a memorial concert for Elkan Naumburg, in the Central Park Mall.

Earle Laros, who is now in Europe, will take a course in conducting under Furtwangler in Berlin, and in piano with d'Albert and Gieseking.

John Erskine, president of the Juilliard School of Music, has been given the degree of Doctor of Letters by the University of Bordeaux.

Olga Samaroff has joined the piano faculty of the Philadelphia Conservatory of Music.

San-Malo, distinguished South American violinist, was the first soloist at the Hollywood (Calif.) Bowl last Tuesday.

Obituary

MRS. LAWRENCE MUNSON

Mrs. Lawrence J. Munson died recently as the result of an automobile accident at Garden City. In association with her husband, she was the director of the Munson School of Music of Brooklyn, N. Y.

CHARLES W. STINE

Charles W. Stine, father of Minnie Carey Stine, passed away on July 7 at his home in New York City. He was born in Ohio in 1859, the youngest of thirteen children. Following his marriage to Lillie Carey he lived in Kansas, the State of Washington and, since 1917, in New York City. Mr. Stine is survived by his widow and the daughter already referred to, a well known concert artist.

EUSEBIUS MANDYCZEWSKI

Prof. Eusebius Mandyczewski, distinguished musical historian, died in Vienna, Austria, on July 15. Deceased was seventy-two years of age. Prof. Mandyczewski was a warm personal friend of Brahms. He edited the complete works of Schubert and Haydn, and was a leading authority on the works of Bach. He was the author of the supplementary volume to the history of the *Gesellschaft der Musikfreunde*, published in 1912. He was a Doctor of Philosophy (University of Leipzig) and was a member of the Commission of Musical Experts; the Vienna Tonkünstlerverein and other musical societies.

HUGO VON HOFMANNSTAHL

Hugo von Hofmannstahl, renowned poet and dramatist, died at Rodan, near Vienna, Austria, on July 15. Death was due to a cerebral hemorrhage, brought on by excitement over the suicide of the writer's son. Von Hofmannstahl was the librettist of several of Richard Strauss' operas, namely: *Der Rosenkavalier*, *Elektra*, *Ariadne auf Naxos*, *Joseph's Legende*. *Die Frau ohne Schatten* and *The Egyptian Helen*. The deceased was fifty-five years of age.

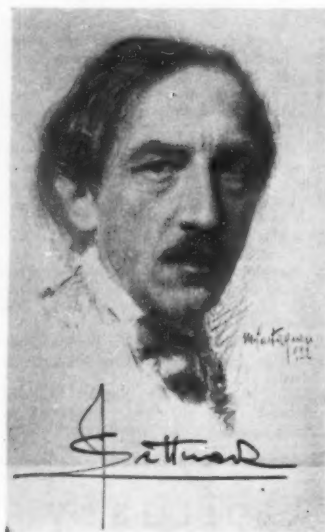
AN INTERVIEW WITH FELICE LATTUADA

By Federico Candida, in Milan, Italy

(Translated by Margherita Tirindelli)

[Felice Lattuada was graduated in 1911 from the conservatory, Giuseppe Verdi, at Milan, at the time conducting his own Romantic Symphony for large orchestra with signal success. Following this he composed a quartet in D for strings, which won first prize in Bologna in 1913; a sonata for piano and violin; many songs, pieces for violin, a quartet in F, a collection of popular songs which won first prize at a contest in Florence, and a symphonic poem for chorus and large orchestra. In the dramatic field, Lattuada has written *La Tempesta*, a fantastic comedy taken from Shakespeare, which was given in Milan in 1923; *Sandha*, an Indian tragedy, given at the Carlo Felice at Genova in 1924; *Don Giovanni*, a fantastic tragedy, which won the prize at the national contest held by the Ministry of Public instruction and was given its premiere at the San Carlo in Naples about a month ago; also *Le Preziose Ridicole*, based on the Moliere comedy, and given at La Scala, Milan, February, 9, 1929.—THE EDITOR.]

The *Preziose Ridicole*, by Felice Lattuada, which was enthusiastically received at its premiere last winter, stamps Lattuada, previously well-known for his *La Tempesta* and *Sandha*, as a composer of the first rank. He



FELICE LATTUADA

is unquestionably the man of the day—an authoritative molder of public taste who contrives to melt the habitual coldness of La Scala audiences, subscribers and non-subscribers alike. *Le Preziose Ridicole* was cordially received, and had a convincing success such as has not been achieved by any composer for a long time.

The event took place on February 9, a day of ominous portent to those whose memory carried them back to the premiere of Verdi's *Falstaff* on the same date thirty-six years ago. However, the date proved most fortunate for the new work, which came as a surprise to the public of today; and the astonishment of the audience heightened their enthusiasm. From the first beat they were carried along in a flow of beautiful melody, which continued undiminished to the final curtain.

To the listeners, it seemed like a dream. Was it possible that in this age of cerebral contortion, of tenebrous harmonies, of algebraic complications of sound, that there still existed the possibility of melodious expression? Was not the idiom of the old-school music obsolete and almost forgotten? Was it possible to create works in the old style in which the melodic treatment conformed to modern ideas? Is the *Preziose Ridicole* perhaps a monitor? A monitor, to the cerebralists, to the atonalists, to the pluri-tonalists? Is it perhaps a reaction from the latter-day bizzarries?

"No, it is none of all this," replied Felice Lattuada, to whom I had referred these doubts and these questions. "I commenced my work without preconceived plans, without preestablished ideas. My temperament is a melodious one, as I have already demonstrated in my *Tempesta* and *Sandha*. Perhaps the nature of the subject, the character of the action, imparted to me the requisite skill in the use of melodious material, tempered my exuberance and kept me well within the scope of the action. I do not feel that the old-school works, with their set numbers

are to be disregarded. It seems to me that the modern musical form, essentially symphonic in style, as in *Falstaff*, attenuates and retards the intensive development of single situations. The continued activity without doubt has its value, but it is opposed to decisive and clear outline, which is essential in the music of the theater. I feel this way, and I work accordingly. Since the *Preziose Ridicole* are minus the descriptive, fantastic and decorative element, I did not feel obligated to establish isolated portions of melodic dialogue or of symphonic bits that would interrupt the order of the morceaux, arias, ballets, which form the continuity of the work. Nor is there in the action anything distinctly dramatic; it calls rather for a series of melodious episodes, real declamations which are subservient to the dictates of the action and descriptive of the emotions of the personages.

"Did you follow the idea of the *Preziose Ridicole* in your *Don Giovanni*?"

"Yes, I followed the same idea with reference to the basic melody. That is to say, the essential and predominating element is an interplay of motives which are developed according to the rules of the best Italian tradition, and I have also included some of the older forms. There is, in fact, a duet, the aria of Inez, the death of Don Giovanni, all carried out with a definite melodic design, from the beginning to the end. However, there are not missing pages that are characterized by a free and expansive treatment, with a getting away from form and movement, and also a certain descriptive symphonic form. *The Night in Sevilla* is an example of this.

"There is a great diversity of dramatic material in these four acts, and I have been able to describe therein a great variety of emotions. I have always maintained that the form of the work has to be born, not from a preconceived aesthetic or technical idea, but from the substance of the work itself; because the continuity of every work of art has to suggest the form or a group of forms which are designed to illuminate the basic idea. However, I had no thought of putting myself on a par with Mozart, and attempt to do what Mozart has done. I will add that at the time of the genius of Salzburg, the fantastic element had not yet invaded the musical camp; but I could not refrain from putting that element into my opera, considering the subject of *Don Giovanni* and the artistic possibilities of our times. As my *Don Giovanni* is developed, it cannot approach the Mozartian one."

"To what sources did your librettist refer, Maestro Lattuada?"

"To the *Don Giovanni* of Zorilla particularly; but there appear in my opera all the salient characteristics of the legendary hero. He is not the usual *Don Giovanni*, the one whose only thought is women, but a universal personification of love considered as a fatal and irresistible impulse. Of course, there are not absent the sentimental element and the emotions of remorse, sorrow and also the various proposals and encounters. All this happens in a scene in which the personage enters the Pantheon, which is spoken of in the legend: this is the Pantheon of his orgies, constructed as a memorial to his father. . . . You see for yourself that in this we are far from the hero of Da Ponte. There is also a big orgiastic scene taken from Pushkin.

"Taken all in all, my work is a new and characteristic picture of the famous libertine, who has figured in every literature, and who is thereby worthy of the repeated notice of composers. Mine is an attempt. Whether I have succeeded or not, time will tell."

"If *Don Giovanni* has the same abstract qualities as the *Preziose Ridicole*, plus others of a superior order, I feel sure it will succeed. Intellectualism has created much, but it has not been able to extinguish the primitive flame of the love for melody. And now that you have finished *Don Giovanni*, what are you preparing? Or perhaps you are going to take a vacation?"

"I completed a quartet, which I wish to have performed, and I would like to devote my time to some other such work. You will remember that several years ago I wrote a quartet which was awarded the first prize at Bologna, and which was performed in Milan at the Teatro del Popolo."

"Oh, yes, certainly I do remember. By all means, Maestro, do go on writing quartets and symphonic works, but please do not forget the theater, because, as you have experienced, it gives incomparable satisfaction."

Kisselburgh for Hollywood Bowl

A recent appearance for Alexander Kisselburgh, baritone, was in a performance of

Elijah with the Oratorio Society of Flushing, L. I., when the Flushing Evening Journal referred to him as a "sure" singer, adding, "Of this singer one cannot say too much in praise. He not only has a voice of magnificent timbre and charm, but his enunciation is faultless, his sense of dramatic values in oratorio most unusual, and his knowledge of the score perfect."

Mr. Kisselburgh has left to fulfill a number of engagements on the West Coast, including two at the Hollywood Bowl, on July 26 and August 16.

Helen Chase to Accompany Carmela Ponselle

Helen Chase, well known vocal teacher, coach and accompanist, will leave for Old Orchard, Me., the latter part of July to be gone four or five weeks. Miss Chase will work with Carmela Ponselle on French



HELEN CHASE

repertory and prepare her concert programs and roles for next season.

Miss Chase has had one of the busiest seasons of her teaching career in New York. A number of prominent opera and concert artists have been among those in her studio this season, and a new feature are the sight singing and repertory classes, well attended, which will be continued next season.

Dudley Buck Honored by Pupils

Dudley Buck, well-known teacher of singing, who has been a factor in the musical life of New York for many years and who has been the recipient of offers from several colleges and conservatories in different parts of the country, has finally accepted an offer from the Columbia School of Music of Chicago to become head of its voice department.

When questioned as to why he was going to Chicago, Mr. Buck replied: "I think that the field in the Middle West is decidedly worthy of serious consideration. Chicago, I understand, is now the Art Center of America—who knows, perhaps it may be the Musical Center one of these days. In any event, I am going to do all I can to bring that about. I feel that the musical field is more fertile there than in the East; I mean, I think it has a bigger future."

"Of course I am sorry to leave New York, for many reasons. I love the old town and my many friends. I also regret being obliged to desert several very talented pupils whom I look upon more or less as my 'musical children.' To demonstrate: Two weeks ago, I gave a farewell party at which I was presented with a beautiful platinum watch containing the following inscription, 'To Dudley Buck, in appreciation of his masterful understanding in imparting the true vocal art, with admiration and sincere affection. His pupils, New York City, 1929.' It is one of the most beautiful watches I have ever seen, but I think more of the inscription than I do of the watch. You see it is not solely a question of pupil and teacher between us, but of close friendship."

Goldman Band Programs for Next Week

The seventh week of the Goldman Band concerts, under the direction of Edwin Franko Goldman, brings a variety of interesting programs, including a Wagner-Tschai-kowsky program on Monday night, July 22; a comic opera program for Tuesday night; a German program on Thursday night, and a Wagner program on Saturday night. Soloists of the week include Del Staigers, cornetist, on Monday, Tuesday Saturday and Sunday; William Bell, tuba, on Wednesday; and Patricia O'Connell, soprano, on Thursday and Friday. Miss O'Connell will sing *Care Selve* on the first evening and the aria from *Louise* on the second.

Pietro Yon for Ocean Grove

Pietro Yon, celebrated organist, will play at the Ocean Grove Auditorium on August 3.

Yeatman Griffith's New York Summer Master Classes Attract Heavy Enrollment

Artists, Teachers and Students from All Parts of Country Attend

Yeatman Griffith, international vocal pedagogue of New York City and pioneer conductor of summer vocal master classes, opened his eighteenth consecutive season of summer master classes for artists, teachers and students, at his New York studios on June 17.

This is the first time in seven years that Yeatman Griffith has held a summer master class in New York City, these having been held for the past five summers on the Pacific Coast—in Los Angeles, San Francisco and Portland, Ore.—and last summer was devoted to teaching in Sorrento, Italy, and in Paris and London.

This present New York session may be

considered a great success, as teachers, singers and students from all parts of the country, as well as from several other countries, are attending these master classes. Applications for private lessons are so numerous that in order to meet the demand, Mrs. Griffith, who is her husband's associate teacher, is also teaching every day just as she has done on the Pacific Coast these past summer seasons. Euphemia Blunt, assistant teacher in the New York studios, is actively engaged.

These vocal master classes will continue until August 3 when the Yeatman Griffiths will take a well earned vacation, re-opening the New York studios on September 25.



YEATMAN GRIFFITH



MRS. YEATMAN GRIFFITH

Milan

(Continued from page 5)

their contrapuntal nature evidently suiting the conductor's style admirably. The concert finished with the ballet music from Verdi's *Otello*, music which by no means justified its inclusion in a symphony program.

WORKMEN'S CONCERT A SUCCESS

In the Castello Sforzesco, the annual student recital of the Milan Civic School of Music, whose attendance is drawn almost exclusively from the working classes, was attended by "success." It was in the Secret Council Hall of the castle that the concert was held under the direction of Philip Brunetto, who for years has been the director of the choral and wind-instrument section.

The choral part of the program was greatly helped by a young baritone who sang a scene from Franchetti's opera *Germania*, and a tenor, who sang an aria from Handel's *Messiah*. A performance of the Hallelujah chorus with orchestral accompaniment, a quartet by Paribeni (the critic of the *Ambrosiano*), "In honor of Amilcare Ponchielli" by Montemezzi, and Zandonai's Ave, O Maria, as well as a marching hymn by Mancinelli, were included in the program. The wood-wind class was represented by performances of pieces by Lotti and Weber. These manifestations have, of course, a very far reaching effect, and one must view them, not in the light of their actual attainments, but rather for the seeds they contain of higher appreciation, which is really the scope of the Institute. It cannot be doubted that the large increase in performances of chamber music in Milan, once rare events, is traceable to the work of this and kindred institutions.

The Scala's imminent financial crisis, in connection with buying back its boxes, has been successfully passed and the directors can now make plans for the coming season in the comfortable security of ample backing.

When the Scala became an Ente Autonomo, i. e., a statutory body or corporation, several years ago, an agreement was made to buy out the private owners of the boxes within a definite period, and so free the theater from its fatal economic handicap. This period is about to expire, and as the Ente has not been able to earn the money required, new financial arrangements had to be made.

By the intervention of the Podesta of Milan, who secured the consent and assistance of the Italian government, the Scala will now receive a loan of seven and a half million lire from the Provincial Savings Bank of Lombardy, secured by municipal mortgages, and on such favorable terms that eventually it will become the sole owner of its own boxes. Meantime the municipality acts as the temporary owner. In return for this the Ente Autonomo guarantees to run the Scala solely for the performance of "works worthy of the tradition of the city's greatest theater."

CHARLES D'IF.

PUBLICATIONS

(G. Schirmer, Inc., New York)

Humoresque Negre, by Homer Grunn.—Homer Grunn, Los Angeles piano teacher, has become known in the past few years especially for his Indian compositions. He now turns to the Negro and treats him with the same skill, humor and picturesqueness he has hitherto expended on the American aborigines. He has written in this *Humoresque Negre* (why the French name?) a first rate bit of jazz. Gershwin will have to look to his laurels. No doubt this music will be orchestrated, as much of Mr. Grunn's already has, and will become familiar to radio audiences. It certainly deserves to be.

Two Songs by W. Henri Zay.—The titles are *A Vision* and *The Birth of*

Dawn, and both songs are evidences of the late Mr. Zay's brilliant talent. There is simplicity and beauty in these two little pieces that show the composer to be genuinely inspired, and it is a pity that he should not have lived to see his own works in print, and to have taught them to his pupils. It is not usual today that any composer gives himself the pleasure of writing pure melody with the lightest of accompaniments, and there are not many who could attain in this manner the richness that appears to have been natural to Mr. Zay.

Camerado, a song by James H. Rogers.—This song has on the cover a picture of an arm, evidently clothed in a checked sweater, and a hand holding a glass with a good four fingers or more of a very red-looking liquid in it! We need not suggest what the liquid might be. The words are by Charles Edward Smith, and the characters in the story have

"Drunk at many an inn;
Drunk the cup of silence
And the cup of understanding
And many a vagrant's reckless toast
To life and youth and love."

Of course so skilled a writer as James H. Rogers knows how to treat such a subject, and he does it cleverly and effectively.

Rosa Low Returning from Europe

Last May, Rosa Low stopped in Paris en route to Bucharest, to sing at a special reception given in her honor at the British Embassy by Lady Mendel. The success was so tremendous that the Roumanian-born soprano was induced to give another private recital, and writes, "They certainly were enthusiastic." Miss Low then went to Milan to coach with Maestro Moranzoni, Chicago Civic Opera conductor, after which she proceeded to her former home in Bucharest for guest appearances in opera.—Mimi, Micaela, Juliette or Manon. She expected to return to America July 4, on the George Washington,

and on arrival, confer with Annie Friedberg, her new manager, regarding next season's activities.

Miss Low has received all her vocal and operatic training in this country, coming here with her parents as a child of eight. She has sung with a number of American opera companies. Her principal instructors were Maurel, Buzzi-Peccia, Sibella and Marioniatti. Her operas were prepared with Moranzoni. She made her debut with the De Feo Company, singing Micaela; then followed appearances in *Rigoletto*, *Bohème*, and *Pagliacci*. Next she sang with the Philadelphia Civic Opera, adding Juliette and Musetta to her roles; then with the Montreal Company. Her success in concert has been as marked as in opera, for she has a "personality," a positive urge to interpret, and a most engaging style, together with a voice of appealing quality. From early youth she has enjoyed the benefits of a musical environment, her mother singing opera arias to her in place of the usual lullabies. Their home in Bucharest was the center of art and the child came in contact with many of the great musicians of the day. One has only to listen to her to understand why she is able to hold an audience throughout an entire evening, whether in opera or concert.

Soder-Hueck Master Class Well Attended

Mme. Soder-Hueck, New York vocal teacher and coach, with many successful artists to her credit, is having one of the busiest master classes of her career in this city. A number of teachers and singers from the West have enrolled this summer and some excellent work is being accomplished at the Soder-Hueck studios.

Mme. Soder-Hueck had planned weekly recitals as a part of the master class routine, but the intense heat made it necessary to cancel these. The class ends August 10, at which time this energetic musician will take a well earned vacation.



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WANTED—ADDRESS OF ARNOLD POWELL, teacher of violin, composition and theory, who opened studio for short time in Steinway Hall. Claims to be

pupil of Glazounow, and Wilhelmj. Information as to his present whereabouts will be appreciated. Address: "A. A. L." care of MUSICAL COURIER, 113 West 57th Street, New York.

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WANTED ADDRESS of Emmaletta Vantine who formerly had a studio in Los Angeles. Information regarding her whereabouts will be appreciated. All communications will be treated confidentially. Address: "L. A. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

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Music Notes From Coast to Coast

Detroit, Mich. Since the close of the orchestral concerts in April, musical affairs have had a distinctly local flavor, consisting principally of graduating recitals of the various music schools and of private teachers. These have been many and successful.

The distinguished musical pedagogue, Percy Rector Stephens, gave an intensive season of lessons and auditions here. A large number of singers and teachers availed themselves of the opportunity to study with him and to hear him teach his classes.

There was an exodus of musicians and teachers the last week of June to attend the annual meeting of the Michigan Music Teachers' Association which met in Grand Rapids. Miss Colwell, of Grand Rapids, was elected president for the coming year.

The Detroit Orchestra, with its full winter strength, again is giving nightly concerts in the shell at Belle Isle, with Victor Kolar conducting. The same plan as was pursued last season is continued with the exception that various national groups will be heard on Monday evening instead of Wednesday, but Friday will still be Symphony Night. The opening program was attended by various city officials.

Plans for the next season's concerts have been pretty generally completed but there will be some changes. Mr. DeVoe's Central Philharmonic series will move to the Masonic Temple, while Miss Denton has abandoned her course for this season. Negotiations are under way for a short season by the Chicago Civic Opera Company; the Detroit Civic Opera Company is also maturing plans with a local chorus and orchestra, together with minor principals, while talent from outside will be secured for the major roles. The Tuesday Musicals will present Herbert Heyner, baritone, and Alexander Brailowsky, pianist, as its two artists next season. These concerts are for the members and are not open to the general public. J. M. S.

Salt Lake City, Utah. Particularly pleasing to music lovers is the announcement just made by the Salt Lake Musical Arts Society of its program, which includes concerts by Galli-Curci, who will appear very early in the season; Lawrence Tibbett, who is known more or less as a Salt Laker; Paul

Kochanski, violinist; Josef Hofmann and the Roth String Quartet.

At the annual meeting of the Musical Arts Society seven members of the board whose terms of office expired were unanimously re-elected to serve for three years. These include Sybilla C. Bassett, Mrs. Ross Beason, Mrs. W. Mont Ferry, Mrs. Charles G. Plummer, Mrs. F. C. Schramm, Royal W. Daynes and Joy H. Johnson. The officers chosen for the ensuing year are Royal W. Daynes, president; Mrs. Daniel Alexander, vice-president; Mrs. George A. Eaton, secretary; E. T. Brown, treasurer; May C. Prentice, executive secretary, and George D. Pyper, manager.

In addition, local organizations such as the Orpheus Club, the Maestro Associated Choruses, the Swanee Singers, the Salt Lake Chamber Music Society, and others, are going ahead with augmented plans for the winter season and rumors also continue of the possibility of the formation of a large concert orchestra here.

Prof. Ferenz Steiner has been named director of the Orpheus Club, the oldest male chorus in Utah, having been organized in the early nineties. Prof. Steiner succeeds Frank W. Asper, as Mormon Tabernacle organist, who was forced to resign because of his many other concert, teaching and directorial activities. W. M. C.

Seattle, Wash. Recent events have largely centered in the presentation of student programs, and are of interest because parents, students and teachers alike are anxious to have an opportunity to judge more adequately the progress that the year has shown.

Quite the outstanding program given at the University of Washington, under the auspices of the music department, was that of the Chamber Music Class, under the direction of Moritz Rosen, head of the violin department. In addition to several numbers performed by the String Ensemble, there were several vocal selections rendered by the Women's Ensemble, under the direction of Dean Irving M. Glen; the Rubinstein D major cello sonata was interpreted by Eloise Greenberg and Don Bushell, while Moritz Rosen, Jr., played the Vivaldi A minor violin concerto with string accompaniment. This was the high light of the evening, for this young boy of ten years old, is indeed unusual and played with such verve, authority and finish as to bring forth an ovation for himself. He is a pupil of his father.

Another of the very excellent concerts was that given by Gordon Dixon, remarkable

young organist, and student of Mrs. Montgomery Lynch, at the University Temple. His program was a versatile one, ranging from Bach and Handel to the moderns, and included also a composition of his own, for contralto, strings and clarinet, which is a truly beautiful work.

Under the capable musical direction of Mme. Davenport-Engberg, Gounod's Faust was given in its entirety for three performances at the Women's Century Club. This presentation was sponsored by the Seattle Opera Society, and was indeed a worthy production, not only in chorus, solos, stage presentation, but in orchestra as well.

Francis J. Armstrong, one of the leading violinists of the Northwest, presented a large number of his pupils in the Spanish Ballroom of the Olympic. All of these pupils played with the assurance that only a competent teacher can give.

Presenting what is a little new and different in the dance form, Louise Soelberg of the Cornish School, gave a Plastique recital. This is a type of the dance, combined with Eurythmics, which gives an opportunity for a more lovely interpretation of music, and has a strong part in the work of all students regularly enrolled for graduation at the Cornish School.

Along with the splendid series of midsummer open air stadium symphony concerts being sponsored by the A. B. C. radio broadcasting company, there has been announced the presentation of a Passion Play. Jacques Jou-Jerville, prominent in musical circles, who directed the choruses for Aida last year and has directed many opera productions in Seattle, has been chosen to direct the choruses, which are expected to number over 400.

Under the direction of Caird Leslie, the Cornish School ballet classes were presented in several interesting recitals.

The last of a long and notable season of Sunday afternoon musicales was presented by the piano students of Paul Pierre McNeely.

Sam Couch, violinist, pupil of Moritz Rosen of the University of Washington, was heard in an excellent recital. He was ably assisted by Wilma Tippet, soprano. Kenneth Lyman was the accompanist.

Ella Helm Boardman, of the Cornish School, presented Phila Klammer, soprano, in a delightful program at the Cornish Little Theatre. Mrs. Klammer was assisted by the Cornish Junior String Quartet. Emma Corbett was the accompanist.

Edna Colman presented a large number of her students in recital, in the Y. W.

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Auditorium. The students appearing ranged from very elementary to very advanced.

Phi Mu Alpha, honorary musical fraternity of the State University, held its annual concert of original compositions recently. Some of the unusual and quite remarkable compositions included a suite by Howard H. Hanscom, for violin, clarinet, piano and soprano, a suite for strings, flute, oboe, clarinet and piano by Carl Pitzer; a sonata for harmonium and clarinet by George McKay, and a suite on Negro themes by Gordon Dixon, instrumentation for strings, flute, oboe, clarinet and quartet of male voices. It seems quite a tribute to the work being done by the theory department of the University, headed by Carl Paige Wood, that such splendid work is being done.

Bertha Compton, soprano, pupil of Franklin Riker of the Cornish School, was heard in a beautiful program recently. Emma Corbett was the accompanist. J. H.

Grace Divine on Vacation

Grace Divine, mezzo-soprano of the Metropolitan Opera, left New York for her cottage at East La Moine, Me. She will combine work with play by preparing her program for her New York recital, which is scheduled for Town Hall on October 13. From advance reports, the season 1929-30 will be the busiest that Miss Divine ever had.

Alexander Lambert Arriving Soon

Alexander Lambert, who has been spending the summer abroad, will arrive in New York soon, having sailed about the middle of July.

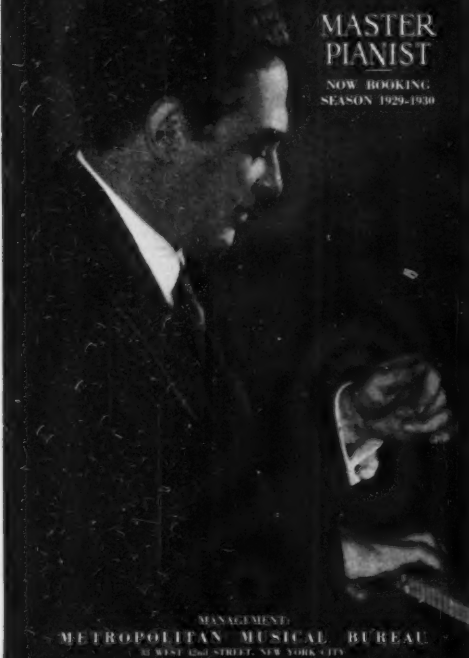
Rossetter Cole at Columbia

Rossetter Cole has resumed charge of the music department of the Columbia University Summer Session, where he has been associated for many years.

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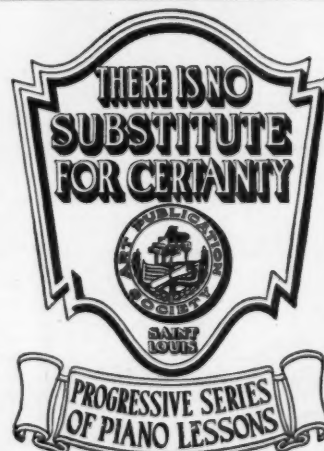
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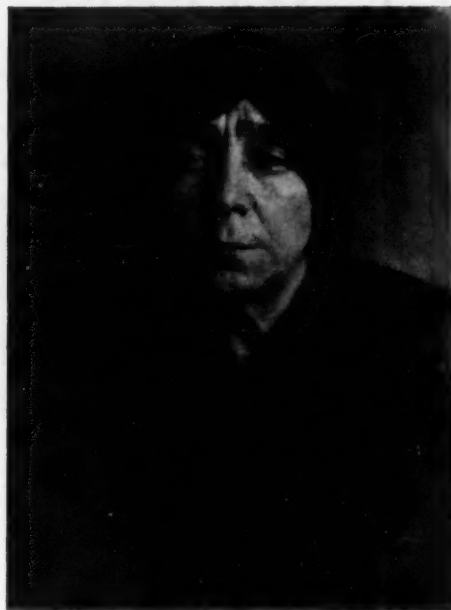
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REGISTERED



EZILDA SUTTON,

who lately created such a stir at her recent debut in Chicago at the Goodman Theater, is shown here as an old Italian mother. Miss Sutton and her original international characterizations have been heralded throughout the country and her tour for next season is now being booked by Ernest Briggs, Inc., of New York.



VERA CURTIS.

Although more recently introduced to the art of flying by her brother who is a pilot, Miss Curtis for a long time has been an automobile fan and an excellent driver. She is now in Hendersonville, N. C., where she will stay through part of August. Later next month she will visit her manager, Betty Tillotson, at Spring Lake, N. J. Next season will also be a busy one for Miss Curtis.



ROBERTO MORANZONI, choosing a "baton" for next season while on a trip through the Dolomites (Italy) the early part of June. Mr. Moranzoni rejoins the Chicago Civic Opera Company next season.



HELEN BOCK,

pianist, who will spend her vacation this summer on a ranch in Wyoming. Miss Bock had planned a European tour this summer, but her obligations necessitated her presence in this country so early in the fall that it was necessary for her to postpone her tour abroad until next year. Her plans for the coming season include a New York recital during the winter.



OLIVER STEWART,

tenor, who has been signed for next season by the American Opera Company. Mr. Stewart has had a busy season during which he scored notable successes. (Photo by Fayer.)



EDWARD JOHNSON,

on a recent fishing trip in Northern Michigan, where he found enjoyment and relaxation after a busy season. The tenor took up his work at Ravinia on June 25, appearing as Julian in Louise, followed on June 28 by his well-known interpretation of Avito in L'Amore dei tre Re.



THE MIQUELLES

Georges and Renee Longy, cellist and pianist, whose joint recitals and ensemble concerts have met with remarkable success, are planning a second Detroit concert early in the fall. Mr. Miquelle is solo cellist of the Detroit Symphony Orchestra, and Renee Longy Miquelle is a member of the faculty of the Curtis Institute, Philadelphia.



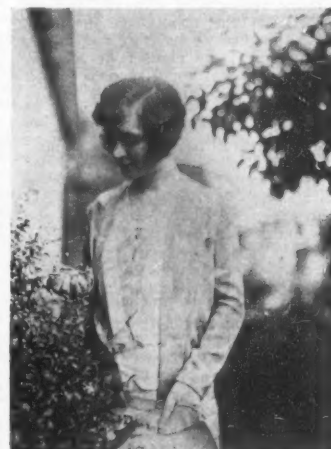
MAAZEL,

photographed on the roof of his studio in Paris, with a view of the Eiffel Tower in the distance.



YEHUDI MENUHIN, AND HIS MOTHER,

hiking near Basel, Switzerland, where the young American violin genius, with his parents and two little sisters, is making his home for the next six months. Reports are that Yehudi is enjoying immensely his eight months of retirement, during which he is doing much vacationing as well as studying with the master, Adolf Busch.



MARIE MILLER,

who sailed July 18 to spend three months in Europe. She will be heard in recital in England, France, Belgium, Germany, Austria, Italy and Spain, and will conduct classes in London and Paris. Upon her return Miss Miller again will resume her private teaching activities and also her work in the harp department of the Institute of Musical Art in New York.



TILLY DE GARMO WITH SERGEI KLUBANSKY,

her New York vocal instructor. She is a well known member of the Berlin Staats Oper. The picture was taken in Berlin, where Mr. Klubansky held a successful master class; he is now teaching in Paris, and will leave for New York in August.

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Radio for the Schools

[The following comments on radio in the schools, by prominent supervisors, will be of interest to readers of this Department.—The Editor.]

Glenn H. Woods—Oakland, Cal.

"Oakland was one of the first school systems to attempt to use the radio for educational purposes. We broadcasted concerts, class singing, and even went so far as to conduct some experiments in sight singing with some six grades in different schools, all reading the music at sight at the same time with either the supervisor or an instructor present who had been trained in the general technic. While the results were satisfactory, not enough schools were equipped with radios, and the Board of Education had insufficient funds to supply them; the necessity of changing the daily program in each school to coincide with the broadcasting hour has made the project lapse for lack of interest.

"At present those schools that have radios, tune in on the Pacific Coast national broadcasting music appreciation programs and we hardly feel that the results are distinctly meritorious, because we have so few radios available for the large number of schools, classes and pupils that could be served with this type of instructional enjoyment."

Kathryn E. Stone—Los Angeles, Cal.

"For several years I have arranged evening radio concerts following our course of music appreciation for the elementary schools. These in general have been planned one evening a week for six weeks before the music memory contest. Last year I succeeded in getting a corporation to sponsor twelve orchestral concerts costing \$3,500. The Little Symphony, numbering twelve splendid musicians, were members of our Philharmonic Symphony Orchestra, Loren Powell ably directing. Mr. Powell and I planned these programs from our course of study. They were given one evening a week for three months. Simple explanations preceded each composition. Two vocal solos, taken from the course, added variety.

"In many neighborhoods, radio parties were given for the children who had no home opportunity. Schools opened their doors in the evening, rented a radio, and invited parents and children to 'listen in.' Just before the last concert the corporation offered four prizes in cash, ranging from forty dollars down to fifteen, to schools having the highest percentage of 'listeners' that evening, the percentage to take into account number of pupils enrolled. Each pupil was requested to sit with pencil and paper, write the program as it was announced over the radio, and give it to his teacher the next morning. These programs were immediately sent to the office of the corporation with a statement showing total enrollment. Seven men examined these papers and were busy for several days. Highest score was eighty-five percent and the school received forty dollars. Fifteen dollar prize went to a school having about sixty-two percent. I forgot to say this was open to the pupils of the fourth, fifth, sixth, seventh and eighth grades.

"This year we have had only one concert, a Schubert program, given Schubert Week when children were studying the composer and his songs. Having the advantage of the Standard Symphony Children's hour, brought over the wires from San Francisco each week, and Mr. Damrosch's concert from New York, we have decided to wait

until the last of the year before having our Los Angeles concerts."

Will Earhart—Pittsburgh, Pa.

"We are studying carefully the reactions of pupils to these concerts. Our principal conclusion now is that everything depends upon genuinely pure and beautiful tone in the reception. No real pleasure or appreciation is manifested by the pupils when the tonal quality grows bad through interference, imperfect balance between high and low registers, 'blasting,' etc., no matter what programmatic appeal or intellectual preoccupation with biography, history, form or instruments of the orchestra is advanced to the pupils in an endeavor to hold their interest. The inattention, indifference and restlessness that occur when the tone is bad are especially manifest among the younger children and decrease among the older students. We interpret this as meaning that the small children are in a sensory stage and can appreciate chiefly only beauty of tone, while the older children, having a longer attention span and greater coordinating power, are able to get something of pleasure on the architectonic side."

Ellsworth C. Dent, Bureau of Visual Instruction, Lawrence, Kans.

"Some weeks ago we sent a circular letter to each of the four-year high schools in Kansas. We enclosed with this letter a reply card, asking information as to whether the schools owned radio sets, and, if so, whether they preferred to have special educational programs broadcast over KFKU. Space was provided, also, for checking the preferred hours during the day, on which these programs should be presented.

"We were rather surprised to note that there were so few radio sets for school use. Those which had sets, however, seemed to be very anxious to have more material presented during school hours. We are taking this situation into consideration and hope we shall be able in the near future to offer something of interest to those schools.

"It is quite probable that we shall carry a complete schedule of educational programs, beginning September and extending through the year. Some stations are doing quite a lot in this way, but until recently have not had satisfactory assignment of frequency in power.

"Our regular evening programs contain much which may be considered as educational in type, but these programs are not available, of course, for use during regular school hours. All musical numbers used by our station are provided by students and faculty of the School of Fine Arts of the University."

* * *

General Notes

Connecticut

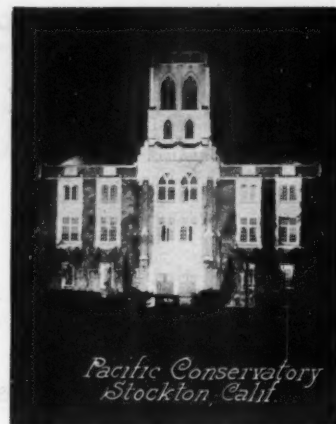
Naugatuck.—The High School Orchestra, under the direction of Supervisor of Music Stanley Porter Trusselle, gave a concert here recently. Mr. Trusselle has accepted a position as supervisor of music in the schools of Bennington, Vt., beginning next September.

Nebraska

Crete.—At a recent recital at Doane College, Dorothy J. Brandon played on the Cook Memorial organ to a large audience. The assisting artists were Muriel E. Thomas, violinist; C. Burdette Wolfe, violinist; and Arthur Byler, accompanist. The program follows: Meditation à Sainte Clothilde (James), Andante moderato—Third Suite for Organ (Barnes), To Spring (Matthews), Allegro from Second Symphony (Vierne), Sonata in A major (Corelli) by Miss Thomas and Mr. Wolfe, Through a Lace Curtain, In a Chinese Garden, and Chant d'Amour (Brandon), and Finale from Second Symphony (Barnes).

Washington, D. C.

The music department of the public schools gave a festival on April 19 and 20 under the leadership of Dr. E. N. C. Barnes, director of music. Over 1,000 children participated. Friday night was high school night, the inter-high band, orchestra, and chorus contributing to the program. A special chorus sang Dr. Barnes' new song, Hail, Land of Light, very effectively. The most difficult work of the evening was undoubtedly Cadman's new cantata, The Father of Waters, given very creditably by the inter-high chorus led by Dr. Barnes. On Saturday evening the grades junior high schools gave the program with orchestras and choruses. The grade orchestra, led by Laura F. Ward, did particularly



An unusual photograph of the light-flooded building, taken on the evening of the fiftieth anniversary. This building is four years old.

good work, playing the Intermezzo from L'Arlesienne Suite, by Bizet.

On May 8, the Church Music Council and Federation of Music Clubs gave a concert with massed choruses, led by Frederick Alexander. At that time 100 boys from the junior high schools, trained by the music teachers of these schools, assisted by Mr. Burgess, sang a Bach Chorale.

On May 5 a special chorus from high schools sang the Pilgrims' Chorus, accompanied by the Marine Band, at a special meeting of the National Parent-Teachers' Congress at Arlington Memorial Cemetery.

The instrumental classes of the public schools (orchestra and piano) gave a demonstration of their work on May 25.

* * *

Items of Interest

It is folly and foolishness to call a supervisor of music educated simply because he has a college degree.

* * *

The minor key of the bookman's bazoo upsets many a supervisor's plans, but anyone who is enslaved desires to be.

* * *

To paraphrase the great Shakespearean lines: All the world's a vast university and we should all be recorded as students.

* * *

It may be true that music is born of moonshine, fragrant memories, and loves unrealized, but its expression is the most exacting of all sciences. Why not teach the children to read? Why not?

* * *

A teacher possessing initiative is a creator.

* * *

Let us get free from fetish, be it religious, medical or pedagogic.

* * *

Individuality is a departure from a complete type and so is never perfect.

* * *

The art of winning in teaching lies in working hard and not taking the game too seriously.

* * *

Until you realize that many things you were sure of are not so, and many you scouted are true, you have not begun to live.



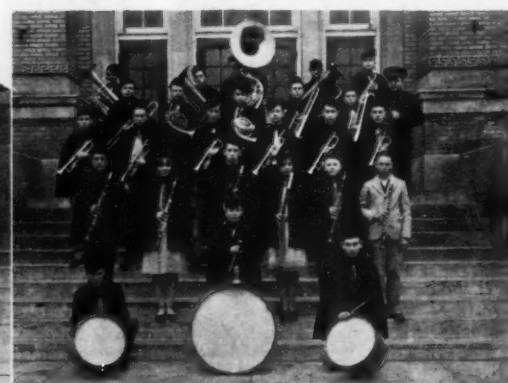
High School Chorus



The Beginner's Orchestra.



Senior Orchestra—1928-29



High School Band—1928-29

STUDENT MUSICAL ORGANIZATIONS AT THE MURPHYSBORO, ILL., HIGH SCHOOL

Summer Activities at the Colleges

Eastern State Teachers College.—At Madison, S. D. This college conducts a special summer school for conductors; the work for band conductors is given by James Robert Gillette; that for choral conductors by J. Alfred Casad; that for orchestra conductors by Frederick Locke Lawrence.

Columbia School of Music.—The five-week session, which began June 24, has a faculty of over 100 and is to give special attention to public school music. This department is directed by Mary Strawn Vernon and Ann Trimmingsham, and offers a wide variety of specialized courses. The course in orchestra conducting is in charge of George Dasch, and that for band masters is in charge of Harold Bachmann. Special work in pageantry and stagecraft is offered by Carl Ludgren. This school is well known for its public school music courses as well as for its work in all departments of applied music.

Northwestern University.—Under the leadership of Dean P. C. Lutkin, the School of Music at Northwestern University has long been recognized as one of the outstanding university music departments; the public school music course, which has for some time been in charge of John W. Beattie, is well known and highly respected throughout the profession.

American Institute of Normal Methods.—The Eastern and Western sessions of this school are combined this summer in a three weeks' session to be held at Auburndale, Mass., which started July 10.

Gunn School of Music.—The Gunn School, in Chicago, is featuring this summer the celebrated pianist, Guy Maier, whose children's concerts have attracted national attention. Mr. Maier will concentrate this summer on his new method for teaching piano beginners in the schools.

Penn State Institute of Music Education.—Under the direction of Richard W. Grant, this has become one of the most prominent of the Eastern colleges in the school music field. Details of the offerings in the course starting July 1 may be had from Mr. Grant at State College, Pa.

University Extension Conservatory.—This institution offers a wide variety of extension courses leading to diplomas, certificates and degrees awarded by authority of the State of Illinois.

Bush Conservatory.—This well-known Chicago school offers many courses for school music teachers under well known instructors. The school music department is in charge of Lyravine Votaw.

Syracuse University.—The school of Fine Arts at Syracuse, under the deanship of Harold L. Butler, offers some eighteen accredited courses in music this summer, with several prominent guests added to the regular faculty. Dr. Jacob Kwalwasser is head of the school music department and will teach this summer.

Skidmore College Summer School of Music.—The Institute of Music Pedagogy, which has for many years been held at Northampton each summer, now becomes an integral part of Skidmore College at Saratoga Springs, N. Y. As under the old arrangement, the work is directed by Ralph L. Baldwin.

Cleveland Institute of Music.—The course for supervisors is offered in conjunction with the Cleveland School of Education and Western Reserve University, leading to the B. Ed. degree.

College of Music of Cincinnati.—Special courses are arranged for vocal and instrumental supervisors for the six weeks beginning June 20, leading to diplomas, certificates and degrees.

Louisville Conservatory of Music.—Special courses for supervisors are accredited through the University of Louisville, the session running from June 19 to August 1.

Seymour School of Musical Re-Education.—Harriet A. Seymour, the head of this institution, is nationally known for her work with young piano students. The school will specialize on this subject during the coming summer, although several other types of work are offered.

Eastman School of Music.—Beside the usual courses in which school music teachers are interested, this well known school gives a variety of other work, principally special courses for church and motion picture organists, courses for piano teachers, and academic studies offered at Rochester University.

Carnegie Institute of Technology.—This splendid institution offers the usual summer courses and certain less usual courses such as Dalcroze Eurhythmics. The work is under the general guidance of Dr. Will Earhart.

Chicago Musical College.—With a large equipment and a faculty of some 150 members, this well-known school offers in its summer sessions a very large variety of courses leading to teachers' certificates and the degrees of bachelor of music, bachelor of music education and master of music. Complete details are contained in an attractive catalog which may be obtained from the general manager, Carl D. Kinsey.

The courses in public school music are given under the direction of W. Otto Miessner; a graduate diploma is offered on the completion of the third year of the curriculum, and the degree of B. M. E. on the completion of the four-year course. Special courses are offered along several lines, including those for class piano and for supervisors of instrumental music.

A number of free fellowships are offered, and a Student Loan Fund aids needy students.

American Conservatory of Music.—The six weeks' session, starting June 24, offers post-graduate instruction and courses leading to the B. Mus. degree. The public school music work, in its various phases, is taught by O. E. Robinson, Margaret Streeter, Ervin H. Kleffman, Genevieve Kelly, Edna Wilder, and Mr. and Mrs. C. J. Haake.

Combs Conservatory of Music.—Under the guidance of Osbourne McConathy and Jeanette Ferris, a course is offered leading to a certificate which is accepted without further examination by Pennsylvania and other states. A number of special courses and other attractions have been arranged for the coming summer.

Denver College of Music.—A six weeks' accredited course in public school music methods is offered under the direction of John C. Kendel, with a corps of well known instructors.

Ithaca Institution of Public School Music.—Under the direction of Albert Edmund Brown, the school music department of the Ithaca Conservatory has grown to one of the largest and most prominent in the northeast.

Cincinnati Conservatory of Music.—Several guest teachers are added to the regular faculty of this well-known

Music Educators of Note



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director of the National Bureau for the Advancement of Music. He is the originator of the Music Memory Contest and the National Music Week. It was through his efforts and support that the school band contests have been nationalized. He is largely responsible for the functioning of the committee on instrumental affairs, one of the most important branches of the National Supervisors' Conference. By helping musical organizations, municipalities, special undertakings, schools, teachers, and other individuals to carry on their musical work he has helped to make America more musical and thus has automatically created a greater market for the products of those who have supported his work. But every application for assistance made to the Bureau is treated on its own merits without reference to any consideration other than to advance the cause of music. The service of the Bureau is rendered through its hundreds of publications on every conceivable musical topic and its vast volume of personal correspondence with those who apply for information or suggestions, and in its active participation in various movements and institutional efforts. (Photo © Underwood & Underwood.)

institution, and a complete list of courses is offered in the coming summer session, leading to diplomas or degrees.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

An Interesting and Instructive Letter from E. J. Radle, Who Tells Why He Still Believes in the Piano as a Business Proposition—An Example of Faith and Loyalty

Davy Crockett is said to have remarked, "When things get so d—d bad they can't get any worse, then they will get better."

This may apply to the piano business at the present time. Certainly the selling of pianos could not have been worse than as of July 1, 1928. The breaking point seemed to have been reached, then the old saying of the pioneer who made his mark in this then world seemed verified, if we take into consideration that things have got no worse; but to the one looking at things "in the offing," there are indications that the piano can not get into any worse condition than before the July 1 period of this year 1929.

So we must accept those indications that present as we discuss the piano situation and realize that the piano is coming back, slowly but surely, and this based upon the fact that the attitude of the dealer who is fair to the piano is returning to that loyalty which in the past furnished a foundation for the selling of the "basic" musical instrument. Always has the present writer contended that the piano was the finest merchandising production in the commercial world when it was given the aid in its selling operations it should have, and this selling based upon honesty and the respect a musical instrument should have for its being "upon the market."

False Trails

The dealers forgot the piano in accepting the paths of least resistance when the talking machine and the radio made their appeals to the people, just as did the player piano in its infancy sweep through the country, leaving what we termed the "straight" piano in the background and talking player piano as against the best interests of the piano that had to be played with the fingers.

The player piano was killed by those who should have protected its virtues, and now the dealers are realizing that they have again to return to the foundation of the music business and endeavor to get back what has been allowed to be buried through lack of nourishment, that feeding into the factories orders that should come in through the efforts of the salesmen. Piano men have for years made good money, easy money it might be said, through selling the piano, but they have allowed this easy selling to get away from them in following false gods that seemed to furnish business.

One can study present conditions, strive to utilize old methods, and then wonder what is wrong. "Times have changed" then appears in the foreground; but have times changed? The Old Timers are those who are able to make comparisons, and the Old Timers are not afraid to tell the truth. Many of these men have been successful, and this enables them to be honest in their views.

E. J. Radle Writes

The writer of late has been cultivating his old friends in the piano world, and has received some encouraging letters, among them being one from E. J. Radle, the maker of a piano of unusual tone quality. This has been told of in past years, for the Radle piano is one of the old "vintages," if one can be allowed to so designate it. It first made its appearance in this world in 1850, and has always been the F. Radle piano, and made by a Radle. The present manufacturer has given his life to the piano and has always stood upon tone quality for recognition.

Let us take the privilege to print the opinions of E. J. Radle, the present generation of this old family of piano makers, as to past and present piano conditions. Mr. Radle says many things that give hope for the piano as an artistic musical instrument, and he says many things that should be accepted as a turning point in what Davy Crockett said not so far back of the time the Radle piano was first made by

a Radle, one with tonal inclinations and instincts, and which has been upheld to this day. Mr. Radle writes:

New York, July 11, 1929.

Mr. William Geppert,
Musical Courier,
No. 113 West 57th Street,
New York City.

Friend Geppert:—

Yours of July 10th to hand and would say that I was certainly very much pleased to hear from you. I note that you have had friendly chats and interviews with some of the great grandfathers of the trade; are now getting down to the grandfathers and I suppose after a while, you will hit into the later generation.

I don't see how any man can get old in the piano business. There is always so much going on that keeps him on the jump. If it is not one thing it is another. If it is not low figures, renewals and an occasional earthquake, there is something else but I guess that is one reason why we can all look at the present condition of our business without having heartfailure or anything else.

I believe that the present condition of the piano business and especially so of the player business, was caused partly by jazz. If there is anything on earth that will drive a man to the wilds of the arctic it is a jazz roll played by a novice on a player piano.

The craving to satisfy every single whim of the public has also done a great deal to take away from the dignity and beauty of the piano business. I have mentioned the fact at one or two of the Conventions that in any other line of business when a man goes to a store or shop to buy anything he will almost invariably ask the salesman or clerk "do you believe that this article will stand up and wear. Will it give me the satisfaction that I want and is it what you advise me to buy." He listens to his advice, takes it for granted that he is an expert and know what he is talking about, but in the piano business it is just the opposite. The prospect will walk in and say "I want to buy a small piano and I want a piano that will fit into a certain space that I have in mind. I want a brilliant toned piano and our dealer or salesman invariably will say "I have just what you want." Instead of talking pianos intelligently and giving the prospect the benefit of his knowledge of the piano the dealer will show the prospect just the kind of piano mentioned.

Can you imagine Peter Fries of Decker Bros., Geo. Steck, Wm. Carr of the Bradbury, the Hazeltons or the Sohmers or any of these old timers allowing a piano to go out with the hammers in exactly the same condition as when they left the factory; no tone regulating, no nothing. I have had many dealers tell me that the RADLE piano tone was too soft, that they want a brilliant tone and I have always told our dealers that there are other factories that produced exactly what they are asking; that as long as we are making RADLE pianos, it would have a RADLE tone and a true piano tone.

The player piano is one of the finest products of the industry, but how often is it properly demonstrated to the customer and how often is it impressed on the customer that in order to get good results from the instrument, he or she will have to study it. Even some of our so called best factories turn out the player piano with a jazz hammer, and of extreme hardness.

I agree with our friend Redewell of Arizona who says that the player instrument is the only instrument in an upright that should be sold. I sell quite a few pianos myself and in nine cases out of ten, it is a player that is sold. The free piano classes in school is going to be a help to the piano trade but the piano trade must also do its share by producing instruments such as were produced years ago. I believe that there is still a future for our business if it is presented to the public in the proper manner.

The way you sign your name, makes me believe that you are not so old as you try to make it appear and I think that with a little help you would still be able to

lift the end of a grand piano and there would be some things that would make you run just as fast as ever.

John D is only ninety and he will not agree that he is an old man yet and I think that if he had been in the piano business instead of the oil business he would feel still younger.

With best wishes and hoping that you are enjoying the very best of health, I beg to remain

Yours very truly,

F. RADLE, INC.
E. J. RADLE.

Some Encouragement

This letter should be encouraging. It indicates that the man who loves his business can still maintain that love even under discouraging business conditions. Mr. Radle certainly loves his piano. He inherited that love, and always has he held to the tone equation in his work. Probably there are piano names more widely known, but there are no names that have back of them a more reliable tonal production, and in this there lies that real confidence that is evident in the letter, which is copied just as received, in the hope that it will help to dispel the gloom that seems to cover some dealers who do not study their work, who do not remain confident in the real business reliability of the piano as a commercial profit maker. It also calls attention to the fact there are piano manufacturers who respect traditional policies and methods, and who still believe in the piano, and carry this to others in the building to that confidence that must prevail when pianos are sold. Let us all emulate E. J. Radle, and let us retain that confidence that will bring us peace and plenty.

WILLIAM GEPPERT.

Soundboard Technicalities

Soundboard—an object of wood or other suitable material used to convert energy into molecular vibration, the intensity of which will be in proportion to the force used and that which determines its musical worth is its structure and not its shape or size, which are of secondary importance, says a Chicago musician and tone expert. Base, bars or small strips of wood placed on under side are merely to prevent formation of any transverse vibrations which would be a waste of energy. In most musical instruments, they are placed crosswise to strengthen the joints, though this is not always the case. They will work equally well with the grain. They should be strong at the point where transverse vibrations are most apt to originate,—at the point of entrance of the force and weakest where least needed near its two ends. ¶ As to the boards proper size: this will determine its volume and voice range. As to its shape—this determines its ability to present itself to the surrounding air and the ease with which its molecules can be set in vibration. A flat, circular plate is perfection as to shape and its thickness should be in direct proportion to the force used. If too thin, will vibrate transversely, bar included. If too thick, will be difficult to set in molecular vibration. It is safer slightly thick. The correct point of introducing energy would be the center. Its edges should be securely fastened at all points; if not so fastened, will vibrate transversely. Soundboards made of wood require varnish to perfect their tones and herein lies the secret of their musical tone. ¶ Stradivarius varnish not alone perfected the tone, but preserved his instrument throughout all, up to this very day and he worked as early as 1664. His varnish not alone made his instruments beautiful to the eye, but far more important, changed the molecular structure of his soundboards. The perfect tone for musical use can be described as deep, brilliant, full and round. It is well to note the manner in which energy is introduced into the soundboard. First, is placed in the string; then in the bridge; thence to the soundboard. Every vibration transverse of the string adds new impulse to the molecular vibration, the change of intensity of the latter present the same periods as to the transversely vibrating strings. The three, soundboard, bridge and string, each add their own tonal values to the resulting sound wave in direct proportion to the amount of service in contact with the air.

Piano and Musical Instrument Section

The Personal Touch

At one time in the piano business piano salesmen volunteered a valuable form of service to those to whom they had sold pianos by recommending a piano teacher. It was always a good argument against a higher priced piano, the argument being that the saving in price could be utilized for teaching, either for engaging a better teacher or providing for a longer period of study. This argument is out of fashion today, partly because the piano salesman has grown out of touch with the musicians in his territory, and partly as indicative of the loss of contact between salesman and customer after the sale has been consummated. ¶ Sales were more leisurely in the older days. The salesman was likely to become very well acquainted with the entire family during the negotiations. Real friendships were built up, and a satisfied customer was a real booster for the salesman and the house he represented. This was maintained by the custom of every salesman to look in on his former customers periodically and personally to adjust any difficulty that might arise. ¶ This work is now turned over to the service department, and while this service is probably quite as efficient if not more so, the customer is likely to forget the salesman readily. The natural result is a falling off in customer recommendations on other sales. ¶ It is difficult to prescribe a remedy for so individual a matter, for each salesman must establish his own routine and his own methods. However, there is one thing that can well be copied from the past. Closer and more intimate relationships should be established between salesman and customer. Some of the best salesmen in the piano business today, men whose sales records show a steady normal return, despite conditions, have built up a clientele in exactly this fashion. Their prospect lists come to them largely if not entirely through recommendations. A little extra attention at the time of the sale might prove somewhat of an inconvenience, but it is worth a great deal of actual money, if not on the immediate sale, at least in other sales that will follow in an inevitable chain.

Buyer Credit

The personal credit system generally is coming to a take-a-chance effect, according to a recent investigation conducted by the National Credit Men's Association. In substance the report shows that the larger stores are extending credit indiscriminately, on the general theory that it is cheaper to write off a certain percentage of bad debts annually than to conduct an expensive department for credit research. As far as the credit department itself is concerned, a definite ratio was established as between running expense and gross volume of business handled, one-half of one per cent. being quoted as the desired minimum with an allowance up to 3 per cent. of the gross. ¶ The piano business is particularly fortunate in having a greater security on its extension of personal credit to buyers in that the instrument itself affords a greater safety margin in repossession. However, there are few piano stores today which are maintaining a separate credit department. Its duties are normally combined with the collection department, and the salesman is made responsible for ascertaining the probable credit standing of each of his customers, with the salesmanager exercising the final prerogative of acceptance or refusal. Even the collection division, moreover, is being merged into the legal department. ¶ Here is the real protection of the piano dealer. If a customer is a bad credit risk, it is often safer to eliminate all danger by repossessing the instrument as soon as possible after the sale has been made. A piano repossessed within three months is a better resale than one that has been outstanding for eight months or a year. Especially so when in all probability only a few payments have been made over this extended period.

Advertising vs. Entertainment

One of the big topics of discussion at the recent radio trade meeting in Chicago was the present over-balanced system of advertising and sales propaganda as against pure entertainment. It was generally recognized as being the chief menace to the future prosperity of the radio industry. The complaint concerned not only the amount of time used up in these sales talks, but also the manner of presentation. ¶ However, and this is significant, there was little talk of how this practise could be curbed. The fact

of the matter is that commercial advertisers have a firm grip on the broadcasting business, and while each individual station might deprecate the amount of advertising talk being delivered in its various programs, each one is afraid of exercising too much supervision lest the business be taken away from them and given to some other station not so critical. ¶ Talking will not help. Advertisers are not concerned with the prosperity of the radio. They look upon broadcasting as merely another means of publicity which can help their businesses. If broadcasting should suddenly prove an unprofitable advertising venture, they would immediately revert to the older methods, and leave broadcasting high and dry. ¶ This is a matter of concern for the radio manufacturers, for broadcasting is the life of the radio. They have let things slide along, only too glad to be freed of the responsibility of securing adequate entertainment via the air. A few of the radio manufacturers are doing something, but a number are merely taking advantage of the situation to do nothing at all to improve the situation. There is an old adage about the goose and the golden eggs that applies here precisely. Action, not talk, is needed.

Promoting Music

The average piano dealer may think that he constitutes a special exemption from the general trade task of promoting music, but certainly the House of Grinnell is not taking that attitude. At the recent convention Jay Grinnell told of one of the activities of that organization which is proving profitable and which is worthy of imitation by other dealers. Said Mr. Grinnell: ¶ "We maintain an artists' group. We have three young ladies, a pianist, a violinist, and a soprano, and they are in constant demand. The idea is to promote the reproducing piano, and they have done a good job at it and we intend to continue it. Last year they gave about one hundred and fifty free concerts, among them a costume concert. They go to the best clubs, golf clubs, country clubs, churches, schools, fancy parties and homes. We get many letters from people complimenting us on this sort of work, and the tone of the letters is certainly very satisfactory, showing that it is good promotional work." ¶ Other promotional work carried on by the Grinnell house are the support of the Detroit Symphony Orchestra and the civic opera company in that city. It has also contributed towards the deficit of the Chicago opera, as well as sponsoring many local concerts and musical events. Certainly this is at least a partial explanation for the high repute of the House of Grinnell.

The Mighty Southwest

Dallas, Texas, this year is engaged on a mighty promotional plan for the entire southwest, calling attention in newspaper advertising, the resources, buying power and business opportunities in that section of the country. The facts are interesting and may prove a surprise to many. According to the text of one such advertisement: ¶ "The Southwest, made up of Texas, Oklahoma, Arkansas, and Louisiana, is one of America's major marketing units, a territory with annual buying power of more than six billion dollars. Six billion dollars! Two billion dollars more than the annual Federal Government budget! A billion dollars more than the total value of all United States exports in 1928! Approximately a billion dollars more than the value of the world production of wheat in 1928! Over three million dollars more than the value of the world cotton production last year! A six billion dollar market is worth cultivating, isn't it? There must be a good volume of business here for you, if you go after it right. The way to get this business is to serve this rich territory from within. While exceeding any other United States marketing territory in area, the Southwest market is isolated by distance from most other marketing centers. From Chicago it is 1,049 miles to Dallas, the center of the Southwest market; from New York it is 1,753 miles to this center; from San Francisco it is 1,941 miles to the center; from Atlanta it is 892 miles. The size of the Southwest market from a standpoint of buying power, and the size and location of the market from a geographical standpoint—indicate very clearly that this great market should be served from within. More and more companies each year 'serve the Growing Southwest Market from Dallas—the Center'—The fact that 1,901 national and sectional

concerns maintain sales or manufacturing branches in Dallas, points to this as the logical distribution and industrial center." ¶ According to one piano trade guide, there were about 350 piano stores serving this vast territory in 1928, Texas leading with 169 stores and followed by Oklahoma, 72 stores; Arkansas, 49 stores; and Louisiana, 44 stores.

The Yahrling Plan

Charles H. Yahrling, of Youngstown, Ohio, recently reported that his company had reached an average of 22 per cent. of sales from the total number of children contacted through group piano instruction. From a total of about seven hundred piano students, 163 sales were made. ¶ The Yahrling method is to approach the subject through their own classes. Three music teachers have been induced to take up group instruction and from the classes conducted from them the above result has been recorded. As far as the teachers themselves are concerned, Mr. Yahrling stated that their incomes had been so increased and stabilized that they had decided to continue in this way rather than going back to the individual method of instruction. He continued: ¶ "The teachers are becoming more and more interested, and we find now that the teachers, at the end of the term, come into our store asking permission to solicit the pupils who have finished, because they are sold on the idea and already have the fundamental instruction on music and rhythm that is valuable to them. The mere fact that 60 per cent. of these pupils are continuing in music in some form or other—they are not confined exclusively to the piano but are taking up other instruments or singing—would point to the fact that there is merit to the proposition. The supervisors in the schools, at least the music supervisors, supervising the bands and orchestras, say that about 10 per cent. of their kids in bands and orchestras have had preliminary instruction in their classes." ¶ This is a definite and notable commentary on the entire subject.

Stars vs. Pluggers

J. E. Fields, vice-president in charge of sales of the Chrysler Motors Corp., of Detroit, recently gave out in an interview some interesting views on salesmanship. He said in effect that the life of the organization depends not upon the brilliant salesmen but on the plodders who keep on steadily with their accustomed routine, never spectacular but always reliable. ¶ "I have known many brilliant salesmen and sales executives," said Mr. Fields, "but I have never known one who lasted very long or amounted to very much. As a rule, the brilliant one flashes once, then forever after tries to bask in his faded brilliance. On the other hand I have known many steady plodders who had perhaps less than average ability, but who, nevertheless, won more than average success. Best of all, their success is permanent because they keep right on plodding. For my part give me the man who has average ability, who is willing to learn, willing to work, and willing to do what he is told in the way he is told to do it. That is commonplace and, because it is commonplace, there is nothing new about it. For the same reason, comparatively few men seem to care to meet such specifications. They think they must be different or do something different in order to attract attention. The old formula of hard work and common sense they think is obsolete."

Free Trial Offers

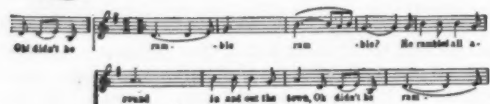
Will the piano trade go back to the free trial offer? This is a question that is being seriously considered. It is known that several houses are offering pianos for trial, not as a general rule but in the case of clubs and similar organizations. Free home trials are more uncommon because of the practical difficulty of expense. ¶ The idea is a good one. It worked out well in the past, and if handled in the right way there seems no reason to suppose that equally good results could be had today. One difficulty lies in the everlasting suspicion of people finding a "catch" in any new proposition. It is many years since sending pianos into the home for inspection and approval was a general practise in the piano business, so that the idea through disuse is a novel one for most people. However, they are rapidly being educated to the free trial system of the radio and other lines, so that in the case of the piano it would mean merely a mental readjustment. ¶ There are dangers in the system which, if not supervised, would soon run away with itself, but it is open to debate whether the advantages do not outweigh the disadvantages. The point is that it is actually being tried out. The results will soon show if it is practical.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



E. A. Francis Evolves a New Slogan for Music and Gives a Few Ideas on How to Conduct a Prosperous Piano Business.

The Rambler's old friend E. A. Francis, of Galesburg, Ill., has a new slogan for the piano trade. There have been several that have been printed, one a thousand dollar variety that one can not remember. Mr. Francis holds his banner high and sends it out to his people with the feeling there is something that will help to sell pianos. Mr. Francis gives his slogan publicity in the following way:

MAKE MUSIC YOURSELF

Who is there who has not felt the urge to accomplish something himself?

That it is a natural instinct is evidenced by the mud pies, or dress for her dolly made by the little girl, or the kite, bow and arrow or perhaps a small boat to sail in the "Ole Swimmin' Hole" by the little boy.

No thrill quite like it, is there? It is just so with Music that you make yourself—if it is only on the lowly Jews Harp or Harmonica—You're the big noise.

This pride and joy is increased 100 per cent if you play the Piano, this musical instrument being the basic one and has been for over a century and will be for all time.

If you feel that you have not the time to learn it manually or are too old to learn you still can play it on one of those wonderful Self Expression Foot Power Players, and just bear in mind, that the same mind that controls the hands also controls the feet, and you can give expression to the music that is latent in your soul.

It is an easy matter to own either of these types of Pianos if you "See Francis First." Their shop is located at 244 East Simmons street.

Regarding piano selling at large and in Galesburg in particular there are some complaints and praise for what the piano, the piano player can do, in a letter accompanying the slogan advertisement that is along the lines of protest Mr. Francis has given voice to in past communications.

Some Encouragement

The first paragraph of his letter is a good slogan in itself, especially in this beginning as to bad slogans and practices on the part of manufacturers who have in the past quoted prices over the telephone to local dealers en masse, and then after cutting prices to what some think were about the worth of the no-tone boxes, have failed. There is this encouraging sentence that should be worth something to those piano men who are not feeling that the piano is doing them any good as a business benefactor. Mr. Francis says:

What do you think of our slogan "Make Music Yourself"? No matter what you think of it, so far as our business is concerned (and we keep out of the red at all times), our advertising coupled with plenty of hard work on the part of Mrs. Francis and myself, gives us a decent living and keeps us happy, which is all that counts after all.

Here is a paragraph that tells the story of piano selling. Keep happy and business will follow. There is another rather interesting reference in this letter from Illinois:

A Suggestion

Here is a question I wish you could get before the good music teachers, those for instance who read the MUSICAL COURIER. Why can not each state have a board of examiners to pass on the qualifications of those who want to give instruction in either voice or piano? To my mind I think that one thing that has hurt the piano business more than any other is the deplorable condition the music teacher's piano is in as to

tuning. Ask any tuner in this United States if I am not right.

This question of the teachers of music keeping in tune their own pianos is something that has been touched on before. Here we find a piano dealer in Galesburg, Ill., asking for relief. There is much in this that should have been taken up years ago. The tuners themselves now being an independent body are doing what they can to this end, but they need the assistance of just such dealers as Mr. Francis. Let others start something in this direction.



What Salesman Talk About—One Explanation of the Summer Slump—What Can Be Done About It?

Two salesmen were overheard in an after dinner conversation the other day, and the trend of the talk indicates that salesmen in all lines have certain "tribal" characteristics. The major part of the talk centered on the sales manager, both of the conversationalists expressing the wonder as to "how he got away with it." Apparently from their talk, he did not know how to sell, didn't know anyone in the trade, and spent most of his time trying to look busy and telling snappy stories to his fellow "executives." A little later it developed that this man had risen from the ranks, and had been appointed to his post only after a long period in which he led the entire force in sales turned in. But, as this was explained by one, this did not denote any exceptional merit, "that guy just worked about all of the time, kept on plugging and was lucky in getting the 'breaks.'"

It sounds like a pair of piano salesmen talking, but in fact men represented a paper supply house, jobbers for a certain large paper mill. The picture, however, is perfect. There are many piano salesmen today who cannot seem to understand just why their sales manager is where he is. "Plugging" is used as a term of disparagement, when in fact it is one of the highest attributes of salesmanship. The man who will keep on working his hardest in the face of discouraging circumstances, deserves the "breaks." In fact he is bound to get them by the application of a formula that is almost mathematical in its precision.

Nobody Home

But to come back to our two paper salesmen. The talk continued along more personal lines. One asked the other how sales were coming. "Pretty good" was the answer, "No use rushing around in all this heat, customers are not in anyway. Now yesterday morning I looked up one man, he wasn't in, just like all the others. I decided to call it a day, and went to the beach. I was almost home before I remembered to call up the office. Can you imagine, they told me to report in. Somebody was going to come in to see me. I didn't get there until five o'clock."

Here is a picture of feverish sales activity that should appeal to "outside" men, and yet in its picturization of the mental attitude of many salesmen it hits home. The curious part of this particular instance that the salesman speaking was one who evidently had some standing with his customers. Any salesman who can neglect his clients and then have them call him up to make an appointment, certainly has made himself of some importance. Yet with this fine start, he was neglecting his big opportunity, and making his "personality appeal" make up for a whole lot of necessary personal contact.

All Work and No Brains

But we have not finished with our main characters. The same salesman had another complaint, this time about a recent addition to the sales force, a former jewelry salesman. The new man, according to the story, was "spoiling" the entire sales force. He didn't have "brains enough to know when to stop working," in consequence of which he was seeing three times as many people and selling twice as much as any other man in the crew. And the salesmanager was turning "nasty" and wanted to know why the others were not doing as well. The salesman speaking thought he would have to get "a real job" where a fellow would have a chance to make good on his merits.

Pointing a Moral

There is very little to be added. One thing remains to be said, and that is that this episode actually happened and was not invented for the sake of pointing a moral. In fact there is no use pointing a moral, for those at whom it was directed probably would not recognize it as such, those who understand probably do not need it.

There is one important angle which deserves to be emphasized, and that is the dealer's side. Now is a good time to hunt out these fault-finders and half-hearted workers, and to reorganize his sales staff on a basis of efficiency. It requires real salesmen to sell pianos today. There isn't room enough in the trade for the failures.

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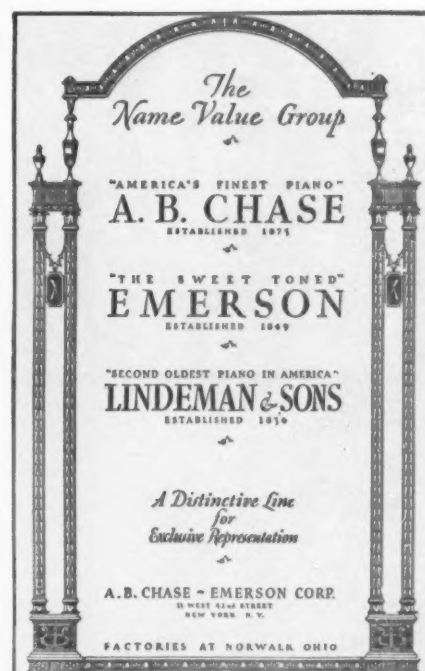
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